

November 15, 1968

Dr. August Freundlich, Director  
Joe and Emily Lowe Art Gallery  
University of Miami  
Coral Gables, Florida 33124

Dear Dr. Freundlich:

I have been away for quite some time and have  
just started to attack my enormous batch of  
correspondence.

Much as I would like to cooperate with you,  
I find it impossible to do so.

Evidently, from your listing, you picked up  
the wrong O'Keeffe book as none of these paint-  
ings are now in our possession. The same is  
true of the majority of the Webers. We did  
find the George Morris\*. Several of the Doves  
are available, but in the case of the Demuths  
all but one of the paintings was chosen from the  
sold books, which means that you would have to  
communicate with each owner directly.

It would be impossible for you to do this show  
unless you either come up again personally, or  
unless you indicated the artists and the number  
of works you would like to have and leave the  
selection up to my judgment.

It was good to see you and I look forward to  
another visit in the near future. Meanwhile,  
my best to your family.

Sincerely yours,

11/15/68

Mr. Pinkney Near

- 2 -

In explanation of the "Time Capsule", believe it or not - strange as it seems - while TV programs were active considerably earlier, it was not until October 1939 that this subject was chosen, and I was asked to give the introductory talk.

Sincerely, yours,

\* P.S. As this is the only spare copy that I have, would you please be good enough to return it to me for my records.

EGH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



File  
Illinois

December 17, 1968

Krannert Art Museum  
College of Fine & Applied Arts  
University of Illinois  
Champaign, Illinois 61820

Attention: Mrs. Muriel B. Christison  
Associate Director

Dear Mrs. Christison:

Your letter addressed to Mr. William Kennedy arrived recently, and since Mr. Kennedy is no longer employed by us, I opened it as it was obviously business correspondence.

I gather that you have received all of the photographs because no mention is made to the contrary. The only request you have at this time is for the two artists' addresses.

There is a firm ruling to the effect that the address of an artist is not to appear in any publication. I am sure that you will understand that not only is the artist's agent opposed to that idea because collectively speaking there are a number of artists in America who would start selling out of their studios directly. In addition, the honorable ones do not like to be bothered at their residences because they pay their agents a commission for making sales and they do not want to handle or discuss this directly.

Since the exhibition to which you refer has been handled by several people, I am now at a loss as to whether or not you have received the O'Keeffe, Zorach and the the Broderson photograph of IGNACIO SANCHEZ MEJIA'S HOME, 1966. Won't you please be good enough to advise if you have received all the pertinent data that had been previously requested.

Sincerely,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# NORTON GALLERY AND SCHOOL OF ART

E. R. HUNTER, DIRECTOR

P. O. BOX 2309 33402  
WEST PALM BEACH, FLORIDA  
TELEPHONE 305 832-6194

November 25, 1968

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Edith:

Roy Craven has put the bee on me to lend him our Kuniyoshi, and since I don't ever expect to see anything returned from an loan exhibition except in tatters, I wonder if you would be sweet enough to give me a good honest round figure for insurance purposes. As you know, our Kuniyoshi is the 1945 oil on canvas entitled "Rotting on the Shore." Its size is 46" x 36".

Love and kisses,

*Bob*  
E. R. Hunter

ERH:nf

*7th 7 Feb.*  
*Princeton*  
*Jacksonville*  
*7000*



**KRANNERT ART MUSEUM**

College of Fine and Applied Arts, University of Illinois, Champaign 61820

December 18, 1968

Mr. William Kennedy  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mr. Kennedy:

Morris Broderson has been very anxious that we include his "Sanchez Mejias and Garcia Lorca", which belongs to the Palm Springs Desert Museum, in our 1969 biennial, and I have now obtained permission from Mr. Frederick Sleight, the director of the Museum, to borrow it for this purpose. Consequently I will not have to ask you for either of the Broderson paintings, photos of which you were kind enough to send me some time ago. But many thanks for your help in this matter.

How is Mrs. Halpert? Please give her my warm regards. And best wishes to you for the holiday season!

Very sincerely yours,



Allen S. Weller, Director

ASW:jml

December 26, 1968

Mr. I. D. Vaughn  
FRASER & COMPANY  
75, Randolph Avenue  
London, W. 9  
England

Dear Mr. Vaughn:

Thank you for your letter.

Much as we would like to work with you, we concentrate entirely on American art; and, although I own some foreign art personally, we would not be interested as we are obliged to maintain our policy which we have followed for forty-two years.

Sincerely,



December 26, 1968

Miss Paula L. James  
Doubleday Anchor Books  
Doubleday & Company, Inc.  
277 Park Avenue  
New York, New York 10017

Dear Miss James:

We have looked through all of our records and could not trace the painting by Jack Levine entitled, THE BANQUET. Furthermore, we have never used the photographer Lances.

We regret that we cannot be of help to you; but, since we cannot locate a photograph, I would suggest that you communicate again directly with Mr. Levine or his current dealer, Landau-Alan at 766 Madison Avenue, New York City.

Sincerely,

**A P P R A I S A L**

November 23, 1968

Mr. Leigh B. Block  
Suite 1170  
Inland Steel Building  
30 West Monroe Street  
Chicago, Illinois 60603

Dear Mr. Block:

I am listing below the minimum current value  
on the painting:

WESTERN INDUSTRIAL by Charles Sheeler  
Oil Painting, dated 1955, 29"x23" \$15,000.00

This amount is based on the highly increased  
prices of Sheeler's work. In December of 1967,  
a painting of the identical size was sold by  
Parke-Bernet Galleries, in the Watter sale,  
for \$14,000.00.

Sincerely,

---

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
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COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS

BOULEVARD & GROVE AVENUE • RICHMOND, 23221

19 November 1968

*Handwritten signature*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

Thank you very much for your two letters of 15 November, one giving an up-to-date appraisal of our Sheeler, and the other dealing with your article for our magazine and enclosing a copy of your 1939 broadcast. The appraisal is much appreciated.

Both our ARTS IN VIRGINIA editor, Mr. Francis, and I have read the broadcast text with great interest and agree with you that it will make an excellent article for the magazine. However, it, unfortunately, is too long for the space available and we wonder whether you could reduce it by as much as about one half. (I believe there are 26 paintings discussed and, therefore, to be illustrated; if you could eliminate, say nine or ten of these pictures and, at the same time, add our painting, I believe the article would fit perfectly). Please let me know your feelings on this.

Other than this proposed reduction the only other change which we would request would be the addition of our painting to the article (using your less blond photo, as you suggest). We would like to stick to the 1 December deadline and will do so unless you felt too pressed.



November 21, 1968

Dr. Melvin S. Horowitz  
4202 Genesee Avenue  
San Diego, California 92117

Dear Dr. Horowitz:

Since Mrs. Weber (with whom we have parted as a consignor) demands immediate payment, I am sending you a gentle reminder that you still owe us on the purchase made on August 19th, 1968. Do you think you can send us a check for the balance by the first of December so that I can get this difficult woman out of my hair.

Now that we have parted with a number of our consignors - to make life more bearable, because they all insisted on jumping the prices to about double as much as we have been asking for a number of years - I am free psychologically to release some of the Gallery or personal inventory. In Mrs. Kuniyoshi's case, we were happy to keep her as a consignor, but she has only two unsold paintings left. She has, however, turned over to us a beautiful collection of drawings. In her case, I may even give up one of the paintings from our inventory; but, at the moment, the bulk of the collections are on their way to Miami for exhibition, and when the show closes there the entire group will go on to the Smithsonian. Consequently, I would suggest that you postpone your visit unless you can be at one of the two institutions.

I look forward to your forthcoming visit. But, please let me know in advance as I travel occasionally on lecture tours and I certainly don't want to miss you.

Sincerely,



MELVIN S. HOROWITZ, M.D., F.A.C.A.  
DIPLOMATE, AMERICAN BOARD OF ANESTHESIOLOGY  
4202 GENESEE AVE.  
SAN DIEGO, CALIFORNIA 92117  
PHONE 278-1900

NOVEMBER 24, 1968

MRS. EDITH HALPERT  
THE DOWNTOWN GALLERY  
465 PARK AVENUE  
NEW YORK, NEW YORK 10022

DEAR MRS. HALPERT:

X I RECEIVED YOUR SOMEWHAT DISTRESSING LETTER OF NOVEMBER 21, 1968 YESTERDAY, AND I AM SOMEWHAT UPSET BY IT. AS YOU MAY REMEMBER, I WENT TO RATHER GREAT LENGTHS TO SET UP THE PURCHASE OF THE WEBER BOUACHE ON THE BASIS OF ONE FOURTH DOWN, AND TWELVE EQUAL MONTHLY PAYMENTS FOR THE BALANCE. I DID THIS BECAUSE IT WAS THE ONLY WAY I COULD FIT IT INTO MY BUDGET WITHOUT WITHOUT UNDUE CONCERN. WHILE I USUALLY PAY ALL DEBTS BEFORE THEY ARE DUE, I CAN NOT PROMISE TO DO THIS. I MUST THIS WEEK MAKE FINAL PAYMENTS ON MY RYDER AND TANGUY, WHILE RATHER SUBSTANTIAL MONTHLY PAYMENTS CONTINUE ON MY MAURER AND RAUL DUFFY. I WILL DO MY BEST, HOWEVER, TO ACQUIT THIS OBLIGATION AS SOON AS POSSIBLE.

SINCERELY,

Melvin Horowitz

filed in  
ER

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**CLASS OF SERVICE**

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION

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**SYMBOLS**

DL = Day Letter  
NL = Night Letter  
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

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MRS EDITH HALPERT, THE DOWNTOWN GALLERY

465 PARK AVE NYK

PLEASE WIRE THAT YOUR LOAN "WINDOW" HAS ARRIVED SAFELY

SONJA OLSEN SECRETARY THE ART GALLERY UCSB SANTA BARBARA

CALIF

(958).

1968 NOV 21 PM 1 25

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AMERICA-ISRAEL CULTURE HOUSE

4 EAST 54TH STREET, NEW YORK, 10022

TELEPHONE: (212) 751-2700

CABLE ADDRESS: AMFUNDPAL

Elaine Graham Weitzen

Representative

Israel Museum

November 18, 1968

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Mrs. Edith Halpert  
Downtown Gallery  
Ritz Towers  
57th St. & Park Ave.  
New York, N.Y.

Dear Edith:

Enclosed is the list of American paintings presently in the Israel Museum, Jerusalem. I am also enclosing Jack and Walter's list.

Hope you are feeling better.

Looking forward to seeing you at the reception on Wednesday,

Sincerely,

Elaine Graham Weitzen

EGW/ab  
Encs.

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*was this Rata?*

December 17, 1968

Mrs. Adelyn Breeskin  
 National Collection of Fine Arts  
 Smithsonian Institution  
 Washington, D.C.

Dear Adelyn:

In going through my consignment invoices, I found that the Ben Shahn silkscreen ALL THAT IS BEAUTIFUL, 1965 is still at the White House.

As you no doubt have heard, Ben Shahn and I have parted company and I am eager to get back everything that belongs to him as I want to clear up the whole matter entirely. Confidentially, it is a great relief to me. Won't you please be good enough to let me know when I can expect to receive this picture.

I was happy to see you in Washington, but since I cannot get away from New York due to the incredible employment shortage, I do hope that you will have occasion to come here as it is always a joy to see you.

With fond regards,

Sincerely,



3/2- 4/6 - 1969  
P/u 7 ab

20 November 1968

Mrs. Muriel B. Christison, Assoc. Dir.  
Brannert Art Museum  
Univ. of Illinois  
Champaign, Illinois 61820

Dear Mrs. Christison;

Per your letter of 15 November, please find enclosed:

Loan Agreement Forms for: Stasack, O'Keeffe, Osborn & Morris

Bio Forms for: Osborn & Morris

Photos for: Morris \*

\*O'Keeffe photo not available. Photos of Broderman's recent work, "Helen Keller" 1968 & "Boy Carrying Table, Home" 1968 enclosed per Dean Weller's request that he might decide between a more recent work and Broderman's "Home of Sanchez" 1968. We have ordered prints of "Home of Sanchez" and will sent them under separate cover in a few days.

The Zorach bronze, "Wisdom of Solomon" 1966, is not available. Mrs. Halpert suggests, for Dean Weller's consideration, the 1951 bronze "Victory" by Zorach in lieu of the unavailable "Wisdom of Solomon". A photo of "Victory" is enclosed.

We do not have sufficient Loan Agreement Forms for Broderman and Zorach. Please send them to us along with Dean Weller's decision with regard to Zorach and his selection of the Broderman work.

Cordially,

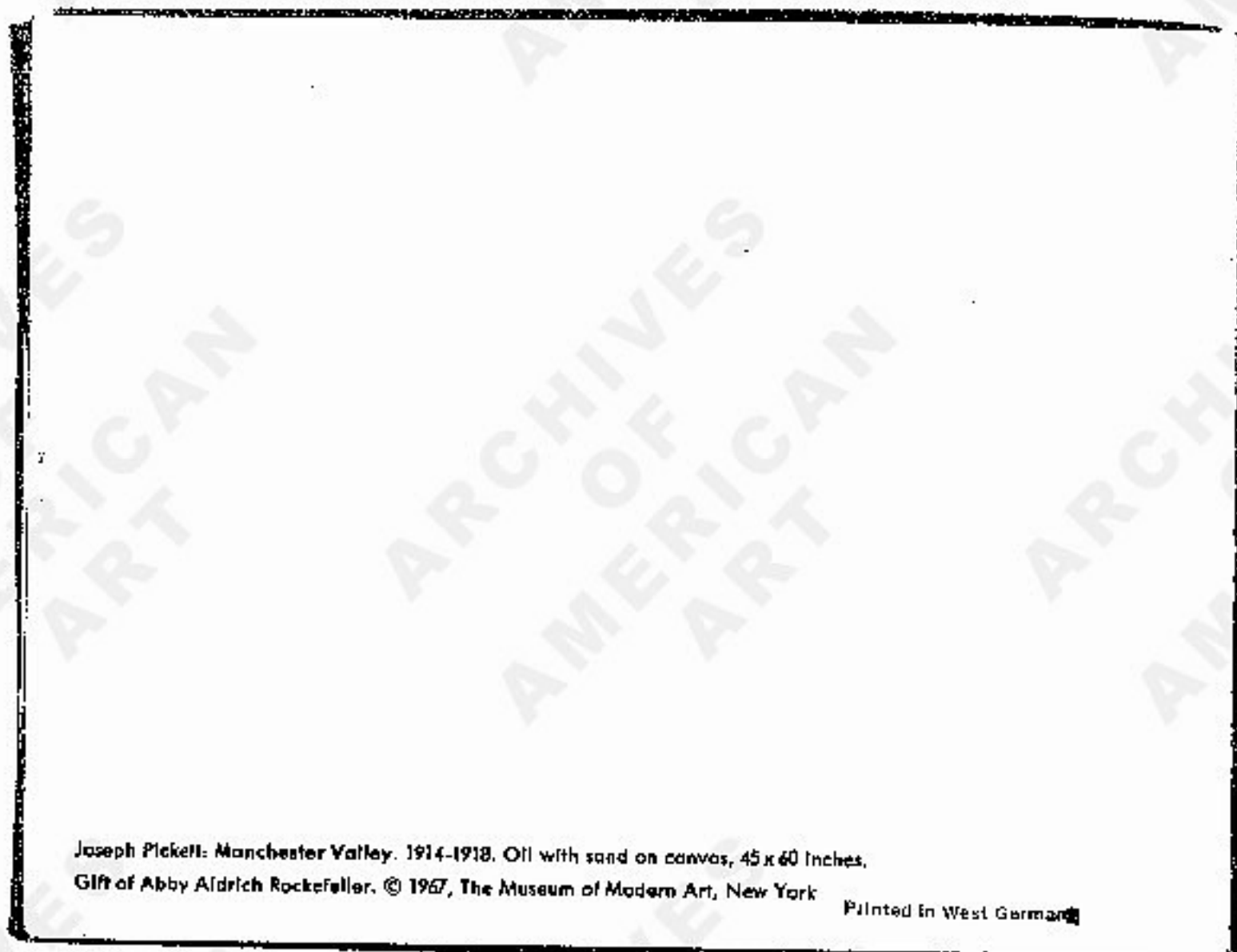
THE DOWNTOWN GALLERY

Wm. Kennedy

Incl:  
a/s

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not to publishing information regarding sales transactions; researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Joseph Pickell: Manchester Valley. 1914-1918. Oil with sand on canvas, 45 x 60 inches.

Gift of Abby Aldrich Rockefeller. © 1967, The Museum of Modern Art, New York

Printed in West Germany



ART  
DEALERS  
ASSOCIATION  
OF  
AMERICA,  
INC.

November 26, 1968

375 MADISON AVENUE  
NEW YORK, N.Y. 10022

Mrs. Carol K. Uht  
Curator, Collection of  
Nelson A. Rockefeller  
30 Rockefeller Plaza  
New York, New York 10020

Dear Mrs. Uht:

A few members of our Association have communicated with me about letters from you to them asking for a release and transfer to Governor Rockefeller of "all rights of reproduction in and to" certain works of art bought by the Governor from those dealers. Your letter refers to the need for such a release and transfer because of the amendment to the General Business Law of the State of New York which became effective on September 1, 1966. You specifically refer to the fact that your request for a transfer of reproduction rights to Governor Rockefeller is necessary because, in connection with the loan of works owned by him for exhibition, you are asked for authority for photographic reproduction of such works in art books, magazines, slides, etc.

In connection with the passing of the 1966 Law which reserves to the artist, his heirs and personal representatives, "the right of reproduction thereof \*\*\* until it passes into the public domain \*\*\* unless such right is sooner expressly transferred by an instrument, note or memorandum in writing signed by the owner of the rights conveyed or his duly authorized agent", there was a statement of policy and of legislative intent. After explaining that improved and broadened methods of reproducing works of art had become commercially current, the following statement was made:

"It is further the intent of this legislation that such right of reproduction shall not be interpreted as including: reproductions published by museums in the form of exhibition catalogues, books, slides, photographs, postcards, and small prints not suitable for framing; reproductions in art magazines, art books, and art sections and

not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Ralph F. Collin  
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NEGRO

December 31, 1968

Mr. Henri Ghent  
807 Madison Avenue  
New York, New York 10021

Dear Mr. Ghent:

You were very kind to send me a copy of your letter addressed to Nordness. I was surprised that anybody remembered that far back to recall about the first Negro Exhibition to be held. And, it is very rare in the art world to be properly credited.

It might be of interest to you that I added Jacob Lawrence to our roster immediately after he brought in a large group of his work for consideration for the Negro Exhibition. Furthermore, Fortune magazine reproduced a considerable number of the "Migration Series" and I arranged to have Lawrence paid for the use of this material which referred to the migration of the Negroes from the South to the North.

I regret that I have been unable to locate an extra catalogue for you; but, we do have the original in our record book together with the publicity release, photographs, etc.

Very best regards for a Happy New Year.

Sincerely,





PHILADELPHIA MUSEUM OF ART - FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

November 15, 1968

Mr. William Kennedy  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mr. Kennedy:

Thank you for the photographs of Marin's "Nassau St." 1924.

I am enclosing duplicate loan forms for the two items we have requested from Mrs. Halpert:

DOWNTOWN NEW YORK, watercolor, 1911  
NASSAU STREET? SIDE OF THE TREASURY BUILDING, watercolor, 1924

Would you please fill out and sign one set to be returned to me as soon as possible in the self-addressed envelope.

Thank you very much for your cooperation; and please thank Mrs. Halpert and give her my best regards.

Sincerely yours,

Kneeland McNulty  
Curator of Prints & Drawings

KMN/ag

For publishing information regarding sales transactions, owners are responsible for obtaining written permission in both sales and purchases involved. If it cannot be obtained after a reasonable search whether an artist or dealer is living, it can be assumed that the information is by published 60 years after the date of sale.

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members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 22, 1968

Mr. Herbert B. Palmer  
2252 Mandeville Canyon Road  
Los Angeles, California 90049

Dear Mr. Palmer:

Thank you for your letter and the slides of  
the work of Morgan Russell.

First, let me tell you that The Downtown  
Gallery has concentrated for many years  
solely on the work of those artists on its  
permanent roster - most of whom have been  
associated with this gallery since the  
1930's - or earlier. At this juncture, we  
do not anticipate making an additions to  
this roster.

We are therefore returning to you herewith  
the slides which you submitted. With the  
many, many galleries now operating in New  
York, it should not be difficult for you to  
make the appropriate affiliation.

Sincerely yours,

Murray M. Wax  
Secretary to  
Mrs. Edith Gregor Halpert

MMW/me  
Enclosure- Slides



THE ART STUDENTS LEAGUE OF NEW YORK • 215 W. 57TH ST.

# ASL

December 29, 1968

Mrs. Edith Halpert  
Edith Gregor Halpert Foundation  
465 Park Avenue  
New York City 10022

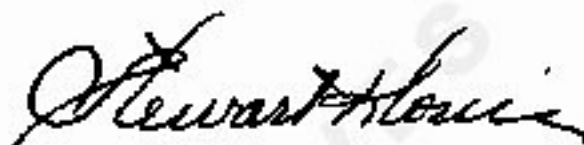
Dear Mrs. Halpert:

Thank you very much for your donation of \$250.00 for the Instructors' Endowment Fund. Your donation will be applied toward the \$250,000. we need to qualify for the Ford Foundation matching grant.

If you have any friends who would be willing to help, we would appreciate any effort which you make on the League's behalf. You might inform them that contributions to the Art Students League Instructors' Endowment Fund are tax-deductible.

Your donation, and any efforts you may make, are greatly appreciated.

Sincerely,



Stewart Klonis, Executive Director  
THE ART STUDENTS LEAGUE OF NEW YORK

Rec. Encl.  
SK:ES

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## AVNET, INC.

TIME & LIFE BUILDING  
ROCKEFELLER CENTER  
NEW YORK, N.Y. 10020  
CIRCLE 8-5033

CABLE ADDRESS  
AVNETELECT

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December 23, 1968

Downtown Gallery  
465 Park Avenue  
New York City, New York

Dear Sir:

Thank you very much for the provenance material on the Demuth watercolour and the Nadelman wood carving Mr. Lester Avnet recently purchased from you.

In looking over the material I see that both works were exhibited in several show at your gallery. If you have any additional copies of the following catalogues we would appreciate your sending us them for our files.

Survey of American Art. September-October, 1965.

41st Anniversary Exhibition. September 1966.

Group Exhibition. September 1966

Please send the bill to me at the above address.

Thank you.

Sincerely yours,

*Joan Wenzel*

(Mrs.) Joan Wenzel  
Assistant Curator



university of florida, college of architecture and fine arts **UNIVERSITY GALLERY** Gainesville, Florida 32601

December 16, 1968

Mr. Murray M. Wax  
Secretary to Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mr. Wax:

Thank you for your letter of the 12th and the new consignment listing #7866 for the Downtown's loans to our Kuniyoshi exhibition next year. I have noted your statement regarding the previous consignment listing (#7861) and have voided it and enclosed it here.

We will notify you immediately when your works arrive here at the Gallery, but we will not be opening them until some date in January. At that time we will advise you of their condition and return the blue copies of the consignment #7866.

Thank you very much for your interest and help with these matters. Give my best regards to Mrs. Halpert.

Sincerely,

*Roy Craven*

Roy C. Craven, Jr.  
Director

RCC:mzc  
enc.

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December 12, 1968

University Gallery  
University of Florida  
Gainesville, Florida 32601

Attention: Mr. Roy C. Craven, Jr.  
Director

Dear Mr. Craven:

Enclosed you will find consignment sheets for the coming Kuniyoshi Exhibition. The works listed here will be picked up tomorrow by Budworth and forwarded to you.

Upon receipt of the various works, please sign and return to us the blue copies of this consignment.

Also, I am not sure whether Mr. Kennedy sent you our consignment #7861, dated November 22nd, 1968. If he has and you have received it, please mark it voided as there was an error in one of the prices, or you may mark it voided and return it to my attention.\*

Thank you very much for your cooperation.

Sincerely,

Murray M. Wax  
Secretary to  
Mrs. Edith G. Halpert

MMW/me  
Enclosures

\* Consignment # 7866 replaces # 7861



## ART INFORMATION CENTER, INC.

### DIRECTORS:

Betty Chamberlain  
Stanley William Hayter  
Just Lunning  
Joseph B. Martinson  
Ben Shahn

~~307 East 37 Street~~ ~~New York 16, N. Y.~~ ~~6-2792~~  
~~20 West 88 St.~~ ~~N. Y. 18~~ ~~Cl. 7-2350~~  
11 W. 56 St.

December 1, 1968

Dear Edith,

I stopped in at the Gallery last Wednesday but you were not feeling well, I was sorry indeed to hear, and Mr. Murray suggested I write to you. I do hope you are now completely recovered.

The other evening at the Museum of Modern Art I was talking with Dorothy Miller and Bates Lowry when Dorothy mentioned the book I wrote for the Museum in 1953-54 on its first quarter century. Lowry had not heard of it - for some reason which neither Dorothy nor I knows, René "buried" it. I suspect he thought my handling of such matters as Alfred Barr's removal as Director were too "hot," but I never really knew - and you know how "diplomatic" René was and never said anything outright. Anyway Lowry was much interested in disintering the manuscript, maybe reviving and extending it; and he wanted me to ask you for early letters about the Museum's founding - such as from Arthur B. Davies, Mrs. Reck, etc. He said you had suggested that Xerox copies of letters you have could be made available for such purposes.

This was why I stopped by. I wonder if we could get together at the Gallery sometime at your convenience?

All very best to you,

A non-profit organization founded in 1959 to supply free information in the field of contemporary fine arts.

tax deductible  
under U.S. Treasury

Betty Chamberlain

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 4, 1968

DINERS CLUB  
10 Columbus Circle  
New York, New York 10019

Re: Account #1709-3733-8

Gentlemen:

We have recently made payment on the above captioned account in the amount of \$59.07.

Included in the charges was an amount of \$4.21 which represented a food charge at the Hay Adams Hotel in Washington, D.C., dated 10/11/68.

Please be advised that we also received a duplication of that amount in a separate billing. Since this was included in the other billing amounting to the \$59.07, won't you please have your book-keeping department check this and adjust your records accordingly, and advise us in writing that this correction has been made.

Thank you in advance for your prompt attention to this matter.

Sincerely,

Murray M. Wax  
Secretary to  
Mrs. Edith G. Halpert

1/69 - Credit received \$4.21



December 3, 1968

Boy's Club of America  
771 First Avenue  
New York, New York

Gentlemen:

We have collected here a large box of magazines which we would like to donate to the Boy's Club of America.

Won't you please be good enough to call and advise us when you can send a truck to pick them up. Also please note that the delivery and pick up entrance to the Ritz Towers is at 113 East 57th Street, and the Gallery is in the basement of the building.

We look forward to hearing from you very shortly as we would like to have them removed as soon as possible.

Thank you.

Sincerely,

Murray M. Wax  
Secretary to  
Mrs. Edith G. Halpert

P.S. This letter was mislaid & I  
am forwarding it to you  
this date 12/11/68

Picked up by  
Madison Boys Club.

# UNIVERSITY OF CALIFORNIA, SANTA BARBARA

BERKELEY · DAVIS · IRVINE · LOS ANGELES · RIVERSIDE · SAN DIEGO · SAN FRANCISCO



SANTA BARBARA · SANTA CRUZ

THE ART GALLERIES

SANTA BARBARA, CALIFORNIA 93106

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

It has been difficult communicating by way of our telegrams and I regret that I have been unable to reach you by phone.

It was our understanding that the painting THE WINDOW, 1949, Oil, 20x24, signed lower right, actually belonged to the Downtown Gallery, although, the remaining paintings which you had shipped to Santa Barbara for the Max Weber Exhibition were to be returned to Mrs. Max Weber. Our shipping instructions to the last museum showing the Weber show were to ship THE WINDOW to Santini Brothers and they in turn would deliver it directly to you. Is it possible there was an error in communication?

In the event that this one painting has been delivered safely to you by Santini, I am enclosing Loan Release forms for it which we would appreciate your returning to us signed by return mail.

We have had to extend the insurance policy for this entire exhibition until all of the releases are received and this is the last one to be out. Should you not have received this painting we would appreciate a collect telegram to this effect so we begin tracing and reporting the loss.

Sincerely,

*Sonja Olsen*  
(Mrs.) Sonja Olsen  
Secretary to  
The Art Galleries

26 November 1968

:so  
attachments



SINCE 1861

GUMP'S

Agencies In:

BANGKOK  
BARCELONA  
COPENHAGEN  
FLORENCE  
HONG KONG  
LISBON  
LONDON  
MADRID  
MANILA  
MEXICO CITY  
MUNICH  
NEW DELHI  
PAPEETE  
PARIS  
TAIPEI  
TEHERAN  
TOKYO  
VIENNA

10 December 1968

Mrs. Edith Halpert  
Director  
The Downtown Gallery, Inc.  
465 Park Avenue  
New York 22, New York

Dear Edith:

We are terribly sorry, but our shipping department forwarded the three Zorach pieces by Railway Express, rather than by air as we usually do. However they were definitely shipped to Budworth on December 2 with instructions to uncrate them and deliver them to you, and you should be receiving them shortly. I hope this hasn't caused you too much inconvenience.

Sincerely,



Helen Heninger  
Director  
Gump's Gallery

File

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Walter A. Compton  
Fogg Art Museum  
Cambridge, Massachusetts  
November 30, 1968

Mrs. Edith G. Halpert:  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

I am a graduate student at Harvard University, researching my dissertation on Arthur Dove and American abstract painting up to 1920. I have seen the Downtown Gallery's files on microfilm at the Archives of American Art, and look forward to seeing Dove's paintings very much.

However, on inquiry, your secretary said they were unavailable for viewing. Therefore, I am writing to you personally as one who has devoted her life to American painters when few others took the interest of trouble. I need to look at only some two dozen works, and of course, do not want to inconvenience you. Indeed, I would be as little bother as is to your liking, since I have had experience handling paintings at the Fogg Museum.

Please understand my seriousness, the importance of giving more notice to Dove, and my continuing admiration of you.

yours,

*Walter Compton*  
Walter Compton



or to publishing information regarding sales transactions,  
each other are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
y be published 60 years after the date of sale.

15TH 5-1

15TH 5-1

ABRAHAM LINCOLN  
NATIONAL THANKSGIVING  
PROCLAMATION, 1863

"The year that is drawing toward its close  
has been filled with the blessings  
of fruitful fields and healthful skies.  
These bounties...are so constantly  
enjoyed that we are prone to  
forget the source  
from which they come...  
It has seemed to me fit and proper  
that they should be solemnly,  
reverently, and gratefully  
acknowledged as with one heart  
and one voice  
by the whole American people."

## THANKSGIVING GREETINGS



To Edith:

May you always have  
many reasons for

Thanksgiving in your heart.

We look forward to  
Thanksgiving Dinner,  
with you, at our  
home, on Thursday,  
November 28 at  
4 o'clock. Resp.

Fred Kess-Howard Stone

*Photos out of ones crossed out. Others*  
**THE CORCORAN GALLERY OF ART** *not under*  
WASHINGTON, D. C. 20006 *1/7/69*

JAMES HARITHAS  
DIRECTOR OF THE GALLERY

638-3211 /  
AREA CODE 202

November 26, 1968

Mr. Geoffrey Clements  
243 East 10 Street  
New York, New York

Dear Mr. Clements:

We should like to order (1) 8x10 black and white glossy photograph of each of the works listed below, in preparation for our forthcoming John Storrs Exhibition. Would you please bill the Gallery directly for these prints, and send the photographs to my attention.

<u>Sculpture</u>	<u>Negative No.</u>
<del>1st House No</del>	<del>48-245, 48-244</del>
Cock of the Morning	45-694
<del>Abstract Figure</del>	<del>45-694, 45-830</del>
Opposing Forms	45-567
Abstraction, 1929	45-392
Study in Architectural Form	45-569
New York	51-238
Le Sergent de Ville	45-697
Winged Horse	45-841
<del>Toto a Toto</del>	<del>45-695</del>
<del>The Mourners</del>	<del>49-746</del>
<del>Study in Form #1</del>	<del>49-748</del>
<del>Study in Form #4</del>	<del>49-749</del>
<del>Study in Form #8</del>	<del>49-750</del>
Pieta	45-698
<del>Panel with Black Marble Inlay</del>	<del>45-836</del>
Meditation	45-842
<del>Panel with Mirror Inlays</del>	<del>45-696</del>
<del>Seated Woman: Profile</del>	<del>49-751</del>
Opposing Forms	49-751
<del>Form in Space #1</del>	<del>49-747</del>



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December 7, 1968

Mr. George Perret  
ACA GALLERY  
61 East 57th Street  
New York, N.Y. 10022

Dear Mr. Perret:

Just a little note to thank you for sending us the advance copy of the catalogue for the "Artist's Wives" exhibition which will open soon.

I would like to call to your attention that Arthur Dove's wife's name is REDS not RED. This was the nickname he used for her. Would you please be good enough to check to see that this correction is made on the label if it has not already been taken care of.

Also, what happened to Robert Osborn's wife's picture? It was omitted from the catalogue.

Sincerely,

Murray M. Wax  
Secretary to  
Mrs. Edith G. Halpert

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

December 11, 1968

Mr. Paul E. Selinger  
119 Chatham Road 7B  
Kowloon, Hong Kong

Dear Mr. Selinger:

Thank you for your letter of recent date.

For many years, The Downtown Gallery has concentrated virtually exclusively on the works of those artists on its permanent roster, most of whom have been associated with this Gallery since the 1930's - or earlier. At this juncture we do not anticipate making any additions to this roster.

However, with the many, many galleries now operating in New York, it should not be difficult for you to make the appropriate affiliation.

Sincerely,

P.S. Also, for your information, I should mention that we concentrate exclusively on American Art.



Haags Gemeentemuseum Stadhouderslaan 41 / Postbus 72 / Telefoon 51 41 81

File

Nr.: 6822.68/D/Int.Grafiek

Onderwerp:

Bijlage(n):  
Fr/fr

's-Gravenhage, December 9 1968

The Downtown Gallery,  
465 Park Avenue,  
New York, N.Y. 10022.  
U.S.A.

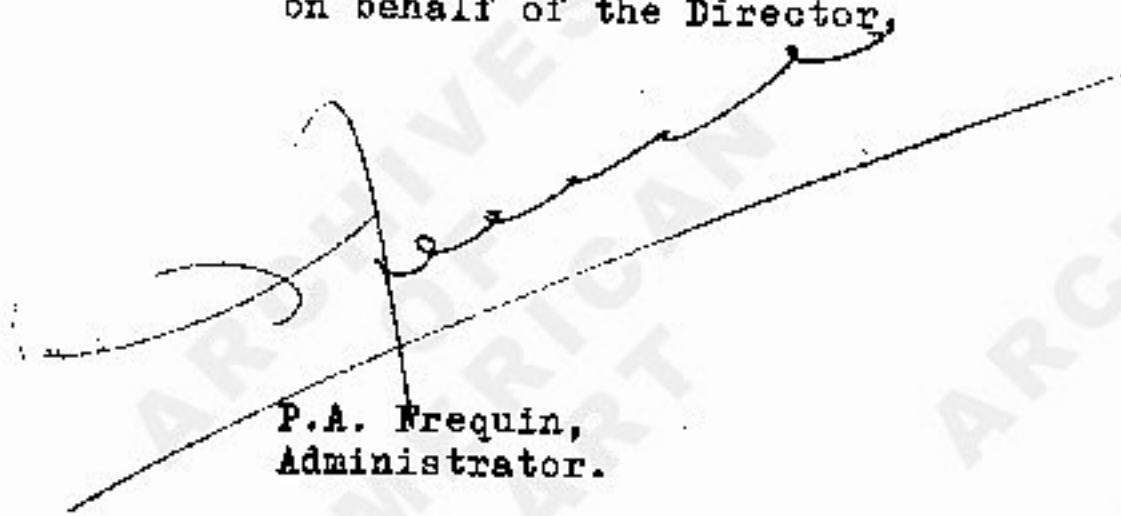
Dear Sirs:

Referring to your letter dated November 13, 1968 which came duly to hand only now, we inform you the work by Ben Shahn, entitled: Decalogue, dated 1961, has been shipped to your address in the first week of November through the firm Ruys & Co.

We assume the work will have reached you in the meantime.

Please let us know when you will have received the work.

Yours sincerely,  
on behalf of the Director,



P.A. Frequin,  
Administrator.

*Copy*  
*File*  
November 27, 1968

Mr. Victor Sonig  
50 Lopes Avenue  
San Francisco, Calif.

Dear Mr. Sonig:

We enclose herewith copy of a letter this day addressed  
to the Railway Express Agency, in Los Angeles, Calif.,  
which is self-explanatory.

Unfortunately, the Downtown Gallery had given "Los Angeles"  
as the city instead of San Francisco, and it was not until  
we received back to-day, from the Post Office, the enclosed  
postal advice that we learned of the error in the shipping  
instructions.

You will be assessed for the additional transportation  
from Los Angeles to San Francisco, which will be included  
with the other charges and will have to be paid. We would  
suggest that you obtain receipt for charges paid from REA  
and then take same up with the Downtown Gallery for  
reimbursement.

We are sorry for the inconvenience caused and trust that  
the shipment will be received in good order and without  
further delay.

Faithfully yours,

W. S. BUDMUTH & SON, INC.

*[Signature]*  
Charles W. Johnson

CWJ:gm  
air  
cc-Downtown Gallery  
enc.



December 20, 1968

Pratt Center for Contemporary  
Printmaking  
831 Broadway  
New York, New York

Attention: Mrs. Kwartler

Dear Mrs. Kwartler:

This letter will serve to confirm our telephone conversation this morning concerning the return of the Ben Shahn Silkscreen ALL THAT IS BEAUTIFUL, 1965 - Our #42 which was consigned to you on January 6th, 1967 for the Exhibition at the Museum of Modern Art in Mexico City.

This loan has been extended; however, at this time, we would greatly appreciate your arranging for its return to us. Per our conversation, please advise us as soon as possible when it will be returned and how.

Thank you, and very best wishes for the coming holiday season.

Sincerely,

Murray M. Wax  
Assistant to  
Mrs. Edith G. Halpert

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# SCHWABACH, KEMPNER, PERUTZ, INC.

NEW YORK OFFICE:  
20 EAST 42ND STREET  
NEW YORK, N. Y. 10017

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DALLAS COTTON EXCHANGE  
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GALVESTON OFFICE:  
P. O. BOX 118  
GALVESTON, TEXAS 77550

CABLES: SWAGOLD      TELEX: 073-2519      TWX: 214-888-8843      TELEPHONE: RIVERSIDE 7-7007

1010 COTTON EXCHANGE BUILDING, DALLAS, TEXAS 75201

December 13th, 1968

The Downtown Gallery  
465 Park Avenue  
New York City, New York

Dear Miss Halpert :

I have spoken with Miss Klass on the phone and I would like to confirm our purchase of the Morris Broderson " California Still Life with Wooden Fish ". I am writing this from the office and I am not 100% sure about the price, but I believe it was around 1850.- but if this is not correct please send me your invoice and I shall adjust my records.

I am enclosing a check for 500.- and in order not to make things too complicated will send you a check for the balance in January.

You are having a Broderson show in January, I understand, and wish to have the picture there for the exhibition. I assume, therefore you will send it to us in February. When you do, please be sure to use EMERY AIRFREIGHT to my home

George Perutz  
11405 St. Michaels  
Dallas, Texas

I would appreciate your sending me eventually a photo of the painting for me to keep, and also a catalogue of the forthcoming exhibition.

May I take this opportunity to wish you a most Merry Christmas and Happy New year from my wife and myself.

With best regards,

Sincerely yours

George Perutz

P.S. I presume your insurance will cover the painting until I receive it.

Notice to publishing information regarding sales transactions: members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Check  
dated 12/13/68  
\$ 500



# LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

December 6, 1968

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

The watercolors which you were kind enough to lend for our exhibition, "Eight American Masters of Watercolor", were returned to you by air on the 2nd and 3rd of December and I trust they have arrived in good order by now. The delay in shipment was most unfortunate and I hope you will accept my profound apology. During the past few weeks we have been somewhat overwhelmed by a number of exhibitions and special events which created an extraordinary workload for our packing and shipping department.

The exhibition has been a resounding success. At this Museum more than 40,000 people saw these watercolors and attendance was so heavy that two simultaneous Docent tours were required most of the time. Attendance records were broken in San Francisco and Seattle responded with the same great enthusiasm. Here on the West Coast where collections of American art are so limited, this is doubly significant, in that interest and appreciation have been stimulated in a very permanent way.

I would like to express to you my deepest gratitude for your generosity in contributing to the exhibition.

Sincerely yours,



Larry Curry  
Associate Curator  
of American Art

LC:ft

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The  
Mount Sinai  
Hospital

100th STREET AND FIFTH AVE. • NEW YORK, N. Y. 10029

Dec. 3 —

Dear Edith:

As I go under the knife for an operation on my spine your pestiferous, worrisome letter I feel must be answered while I still care. Even if something should go wrong I've left instructions with Evelyn to return the 3 Scheeler photos to you soon as plates are made from them.

To put your mind at rest, and your lawyers, I'd like you to know that the 500 to 700 original photos from Staden, Staud, Cartier Bresson, Riboud and many others, all seem to say "go ahead - we <sup>think</sup> your sense of responsibility and we are happy to be included in in what promises to be a fine revised addition of your book". I am happy to see Scheeler included in my HISTORY - he may and should become as well known for his photographs as he is for his paintings.

I made 35 mm photos of the original prints. Only I've handled the originals. The 35 mm prints are being used for lay out purposes. You should know something about publisher's dates. In any event, put your mind at rest, I feel responsible to return them soon as possible, or if you



from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Agnes de Mille as choreographer, tensely watching a rehearsal

in 1948, that "Fall River Legend" was actually performed for the first time.

Since then, Agnes de Mille's ballet has become a contemporary classic. This is her story of how it all happened. —The Editors

The day after *Rodeo* opened and I was having my first taste of big success, Edward Sheldon sent me a wire: BRAVO. NOW ABOUT LIZZIE TRY HER AS A CIRCUS PERFORMER AND HER MOTHER A LION TAMER. DON'T FORGET THEY DIDN'T SPEAK FOR YEARS. COME TALK TO ME.

Much as I wanted to, I couldn't talk just then, because I went on tour with the Ballet Russe, and then came *Oklahoma!*, and then I got engaged to a soldier. I got married, and while I was at an Army base, I received the wire stating that Ned Sheldon, who had been in poor health for a very long time, had died.

For three years, the theme he had bequeathed to me lay dormant. I mentioned my intentions casually to my colleague Antony Tudor, who laughed—inordinately. I thought—and remarked that he hoped I was joking; and indeed he did, for he was hard at work on his own murder ballet, which turned out to be *Undertow*. We both kept on with our several plans and communicated no further on the matter.

For the next two years, as I went about my affairs, a bit here, a detail there began to clarify, until at last the emotional mulch of my life seemed favorable. That is, I entered a period of great anguish, guilt, apprehension, and rage.



Sallie Wilson as Lizzie in Ballet Theatre's anniversary production

My only son was desperately and cruelly ill for a prolonged and bitter period. Matters went shockingly awry in my business. There were backwashes of domestic anxiety. Through this webbing and weaving of distress slowly pushed the dreadful inner knowledge of what it must feel like to want to murder. In addition, I lost my mother under conditions which were an agony to me, for she had sustained a crucial heart attack when she was alone and helpless. In remorseful grief, my creative expression turned to a fumbling attempt at expiation. Very slowly, and in frightful psychological conflict, I was gradually readied; Lizzie took me over.

But while emotionally I may have been prepared, intellectually I was most certainly not. I started

anyway. I began by stripping the cast to essentials, eliminating Lizzie's sister, Emma, and Bridget, the maid, from the story as extraneous, keeping only the dreadful triangle of Lizzie, her father and stepmother, with the ghost of the dead beloved mother, and the pastor who was her suitor, as catalysts. There was the fourth protagonist, the house itself, which played a crucial part in all events and devoured Lizzie in the end.

As is usual, the plot I originally outlined differed greatly from the scenario that was eventually put into rehearsal. It was one day in the middle of a ballet class that I had an idea which knocked me right off balance. The gallows! We would start with the gallows. (They hang in Massachusetts—or did then.) There is something quite unequivocal about a gallows, and as a stage prop it tells an awful lot in the first coup d'oeil. Lizzie would be standing, on the arm of her minister, at the foot of the gallows, the executioner and the witnesses around, the executioner in an 1890 derby hat, leaning on the grisly platform nonchalantly, with the terrible callousness of habit, his foot cocked across, his hat raked slightly in bravado over his eyes—and the foreman of the grand jury would repeat a digest of the words of the true bill, which, with their rolling, repetitive legalism, take on an almost Biblical tone.

"The jurors on their oath present: that the accused of Fall River in the County of Bristol, at Fall River in the County of Bristol, on the 4th day of August in the year

1892, feloniously, willfully, and of her malice aforethought, in and upon the bodies of her father and upon her stepmother an assault did make, and with a certain weapon, to wit an axe, did cut, strike, beat and bruise, in and upon the heads of them giving to them divers, to wit, twenty mortal wounds, of which said mortal wounds they then and there instantly died. And so the jurors aforesaid upon their oath aforesaid do say that she did kill and murder against the peace of the Commonwealth—a true bill."

This would get over the exposition quickly and reveal that our heroine was in a very nasty predicament. Under the speaking of this indictment there would be music.

Through a painted landscape, the Hanging Place, the dreary wastes outside a factory town, we would gradually show the Borden homestead, backlit and translucent, which would stand throughout at the rear of the stage. The sequence of scenes thereafter would be a résumé of all that had brought Lizzie to the dread spot: Lizzie's happy childhood with parents she loved, the death of her mother, the introduction of the stepmother, Abby, into the household and Abby's taking over of the father and full power, Lizzie's jealousy and mounting hate, the frustrated romance, the murder and trial, the acquittal, the return of Lizzie to the house, now hers alone, and her immuring therein.

The heart of the story rests on the sudden explosion of family rage and frustration; but the culmination must seem unavoidable. Lizzie's life, / turn to page 153



Works sold but not paid for:

1- "Pique Shirt" - 1912 - oil

Sold 4/25/65 to Freeman. Has been partially paid for. A part payment of \$1,500.00 on a total sale of \$5,000.00 was made on 4/8/65.  
Amount due — \$2166.67

2- Two paintings were sold in San Diego from California show

1- Burlesque 1909 oil 14x20 S.P. 8500

2- The Model 1955 gouache 17 1/2 x 23 1/2 S.P. 4000

Total 12,500

Amount due — \$8333 34

Total - 10,500.01



November 29, 1968

Mr. Martin E. Petersen  
Curator, Western Painting  
Fine Arts Gallery of San Diego  
Balboa Park, P.O. Box 2107  
San Diego, California 92112

Dear Mr. Petersen:

Please be advised that we have located  
the Max Weber painting, THE WINDOW, 1949  
that Mrs. Halpert wrote to you about on  
November 23rd. It had been returned and  
improperly not recorded.

No doubt you have answered Mrs. Halpert's  
letter, and we will be receiving it shortly  
relative to the other matters in the letter  
per date above.

Sincerely,

Murray M. Wax  
Secretary to  
Mrs. Edith G. Halpert

MMW/me

FU

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

RICHARD P. TATAR  
103 OAKLAND AVE.  
GLOVERSVILLE, NEW YORK

December 5, 1968

Dear Edith,

It was very nice visiting with you yesterday. Needless to say, we were greatly disappointed in not concluding the purchase of "Three Women" by Max Weber. For us, this was an extremely major purchase. When we saw the painting we knew it was what we had always hoped to possess. I am sure you can well imagine the disappointment and let down we experienced when you changed your mind as I was about to write a check for its purchase. We are really in love with this painting.

You said you wanted to think about it for a few days, and should you decide to proceed selling it to us at the price you quoted, \$8500.00, we would be most appreciative. I assure you it couldn't be in more loving hands. If you decide favorably I will forward a check for 25% immediately.

We are anxiously awaiting your decision and hope that we will hear from you soon.

With warmest regards, I remain,

Sincerely,

*Richard P. Tatar*  
Richard P. Tatar

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



11

RICHARD G. LEAHY  
517 HAMMOND STREET  
CHESTNUT HILL, MASSACHUSETTS 02167

The enclosed refers to the  
initial payment on the  
O'Keefe oil

"Feather With Bone

Rec'd 12/10/68 - 2,500.00 Dep.

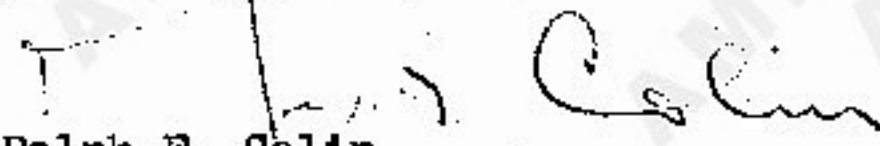
Page Three  
Mrs. Carol K. Unt

It is our opinion, therefore, and we are so advising the members of this Association, that under the expressed legislative intent at the time of the passage of Article 12-E of the General Business Law in 1966, Governor Rockefeller already has the non-exclusive right to grant reproduction rights of the nature described in your letter to the dealers, and that, as a matter of general policy and equity to the artist, neither he nor any other buyer of works of art should be granted broader rights by artists.

I suggest that Governor Rockefeller consult his counsel to determine the accuracy of our interpretation of the law as it is not the function or policy of this Association to give legal advice.

I am sending a copy of this letter to all of the members of our Association for their information.

Sincerely yours,

  
Ralph F. Colin  
Administrative Vice President

RFC/sn

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



VICTOR HONIG  
CERTIFIED PUBLIC ACCOUNTANT  
238 MONTGOMERY STREET  
SAN FRANCISCO, CALIF. 94104

7 December 1911

Mountains Building  
465 Park Ave  
New York, N.Y. 10022

Gentlemen:

We are enclosing our payment on account of  
the Brederman painting which only arrived from  
Los Angeles yesterday. This payment represents  
\$500 less the freight in the amount of \$60.67  
which we paid for your account. The  
balance owing to you is now \$900.

The painting is as beautiful as we  
remember it. It will be a fine addition  
to our collection.

12/27  
CREDIT 11356  
Memo 60.67

Delivery chg.  
60.67

Sincerely yours  
Victor Honig

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
artwork is living, it can be assumed that the information  
may be published 60 years after the date of sale.

**HEATH GALLERY**

82 PONCE DE LEON AVENUE, N. E. ATLANTA, GEORGIA 30308

December 4, 1968

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Edith:

Just to confirm the drawing exhibition which we discussed. I have planned the opening for January 20th, 1968, and will be pleased when you are able to send me your final selections. As I remember, you mentioned that future exhibits handled by you would require a deposit of 10% the value of the selection and this prompted my present deposit of \$3000.00. (I refer to the deposit I left with you.) Please do not allow you to limit your selection as I could adjust this if needed.

I hope in particular that drawings by Walt Kuhn, John Marin, and Shahn's ~~from~~ your collection could be included due to their popularity in this area.

The Kuniyoshis, one Lachaise figure, Zerachs which you showed me were exciting in themselves.

I will be in touch with you. The evening at the Russian Bear was a joy although I admit anything is a tough competitor to my infatuation with your Feiningerpainting.

My best regards,

Leanne B. Heath

*Leanne*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



WALTER SEID  
TWENTY-THREE WEST FIFTY-SECOND STREET  
NEW YORK 19, N.Y.

December 4, 1968

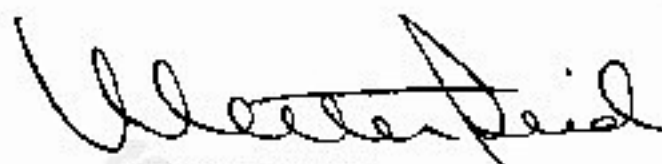
The Downtown Gallery  
465 Park Avenue  
New York, New York

Gentlemen:

I am interested in purchasing a print - or prints of Georgia O'Keefe and am hopeful that you can assist me in locating these prints.

Any information you can give me would be most appreciated.

Very truly yours,

  
WALTER SEID

Spoke to Mrs EGH in gallery  
Sat. 12/7/68

November 29, 1968

Miss Martha Young, Designer  
School Production  
→ Harcourt, Brace & World, Inc.  
757 Third Avenue  
New York, New York 10017

Dear Miss Young:

As Georgia O'Keeffe is independent of any organization and handles her own works at her home, she has also withdrawn all of the negatives for photographs.

You will have to contact her directly for the material you require. Her address is: Abiqui, New Mexico.

Sincerely,

Murray M. Max  
Secretary to  
Mrs. Edith G. Halpert

MMW/me

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



A.F.A.

December 26, 1968

Mr. Roy E. Byrne  
400 South Central Avenue  
Burlington, Iowa 52601

Dear Mr. Byrne:

As I have been away, your letter did not come to my attention until today.

Since I inaugurated the first gallery of American Folk Art, I am interested in seeing photographs of your Cigar Store Wooden Indian. If possible, I would like to have two views of the figure - en face and in profile.

Will you also be good enough to name the price you have in mind so that we can make a quick decision - if you still have the figure in your possession.

Sincerely,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# THE CORCORAN GALLERY OF ART

WASHINGTON, D. C. 20006

JAMES HARITHAS  
DIRECTOR OF THE GALLERY

638-3211  
AREA CODE 202

November 26, 1968

Mrs. Edith Gregor Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

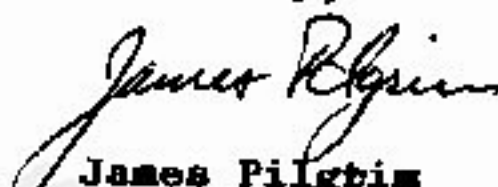
We have set April 25, 1969 as the opening date for the John Storrs exhibition. If it is agreeable with you, I feel that the exhibition should be as large as possible (about 65 objects) to show the complete range of his work.

I plan to do a complete, well-illustrated catalogue and consequently will need a number of photographs. I have made a list of negative numbers for both Geoffrey Clements, 243 East 10th Street, New York, N.Y., and Arthur Siegel, 421 Roselyn Place, Chicago, Ill, and have enclosed two copies of each. One is for your records and, to simplify things, one may be sent along to them with your approval. They should bill the Corcoran directly. I will appreciate it if you would send the lists out immediately as we need the photographs as soon as possible.

I spoke with Garnet McCoy at the Archives of American Art about your offer to let them microfilm the Storrs scrapbooks. He was quite excited about it and will contact you directly.

I will look forward to seeing you soon, hopefully in early December.

Sincerely,

  
James Pilgrim  
Curator



**KRANNERT ART MUSEUM**

College of Fine and Applied Arts, University of Illinois, Champaign 61820

December 10, 1968

Mr. William Kennedy  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mr. Kennedy:

A detail about which I must bother you is the current address for the following two artists whose work is being lent to the biennial exhibition of CONTEMPORARY AMERICAN PAINTING AND SCULPTURE: Robert Osborn and George L. K. Morris. We would like to have the full addresses if it is available; otherwise, the city and state will be helpful. We usually include this information in the catalogue entries.

Thank you for your assistance.

Sincerely yours,

*Muriel B. Christison*  
(Mrs.) Muriel B. Christison  
Associate Director

MBC:w

MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 • ENdteott 2-5514

*Conservation of Paintings*

November 25, 1968

The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Attn: Miss Roth  
.....

RESTORATION OF PAINTING

WEBER -

"Flowers", oil on canvas, 30" x 35", dated 1944.

Restoration of painting as described in report  
of April 25, 1968.

	\$450.00
Transportation: (one-way only, Grosso & Co.)	<u>6.00</u>
Total:	\$456.00
.....	

Note: This is the statement originally sent on August 16, 1968.

MMW:ef

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 • ENdicott 2-5514

## *Conservation of Paintings*

November 25, 1968

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

### RESTORATION ESTIMATE

KUNIYOSHI - "Circus Girl Resting", oil on canvas, 40" x 64",  
dated 1931.

Painting has suffered several minor damages. Small paint losses have occurred which will require (a) flattening of canvas, (b) treatment with adhesive, (c) filling with gesso and retouching. These are in scattered areas of background, as well as just above hand holding cigarette and at chair back, 12" down from top and 4" in from right.

Because moisture used to remove excess gesso filling material will also remove any surface grime from around area of damage, these areas may appear lighter than the rest of the surface. If this occurs, it will be necessary to clean the entire surface with a mild detergent solution in distilled water.

Cost of restoration will therefore range from \$200 - \$300, depending on whether this cleaning is found to be necessary or not.

.....

MMW:ef

#### FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

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December 7, 1968

Mr. Harris J. Klein  
280 Broadway  
New York, New York

Dear Mr. Klein:

We have had considerable difficulty in getting someone to pack and deliver the three Marin water-colors from which you were to choose one to be presented to the Brooklyn Museum.

It would make life very much simpler for all of us if you could bring Mrs. Klein to look at these in the Gallery. We have set them aside for your consideration and final decision as to which one of the three you would like to acquire for that purpose. Naturally, the Brooklyn Museum would prefer the RED SUN FROM BROOKLYN BRIDGE as they are eager to have at least a few examples relating to the subject - for obvious reasons. When the picture is reframed with a mat properly scaled it will become a much larger example of Marin's work. The current matting and framing crowds the painting considerably.

I look forward to hearing from you as to when you and Mrs. Klein will come to visit us.

Sincerely,

\$17,000.



December 17, 1968

Mr. Henry M. Ploch  
99 Rutgers Place  
Clifton, New Jersey 07013

Dear Mr. Ploch:

No doubt you received the Stuart Davis watercolor which you recently purchased from the Downtown Gallery on Friday.

I am enclosing herewith a copy of the invoice which we would appreciate your signing and returning to us. It is to indicate that you have received it in good condition.

Thank you very much.

Sincerely,

Murray M. Wax  
Secretary to  
Mrs. Edith G. Halpert

Enc.

P.S. I am also enclosing here the black and white photo of the painting, together with the provenance and copy of the letter which we promised to you.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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December 31, 1968

Mr. Eddie Giannadeo  
1950 Hutchinson Parkway  
Apartment 6F  
Bronx, New York 10461

Dear Eddie:

Please go ahead and print 100 copies of the letterhead as it is here. We will also need a small amount (about 25 sheets) of the second sheets.

Thank you and Happy New Year.

Sincerely,



747 Yale Station  
New Haven, Conn.  
November 15, 1968

Mrs. Edith G. Halpert  
Downtown Gallery  
465 Park Avenue  
New York, N. Y.

Dear Mrs. Halpert:

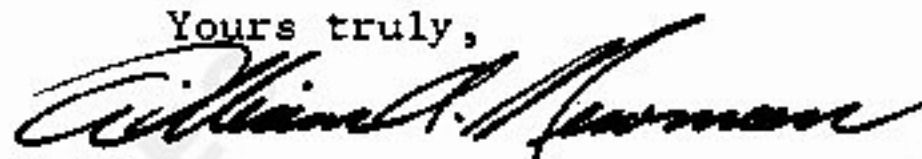
By way of introduction, I am a senior at Yale College engaged in the writing of a thesis under the direction of Jules D. Prown. The subject of this project is Stuart Davis. I am particularly intested in his interaction with the federally sponsored art programs of the 1930's.

I know that Mr. Davis did a great deal of work for the Downtown Gallery. I am interested in comparing that which he painted after 1940 to that which he did before 1930. Could you supply me with any information on this point?

I realize that you must be beseiged by many similar requests such as this. I would be very grateful if I could speak with you about Mr. Davis. Could I make an appointment with such a topic in mind? I offer Friday, November 29, as a date, but I am quite willing to schedule such an appointment about your convenience.

Thank you very much.

Yours truly,



William A. Newman

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

Items Missing from Last shipment to G.N. - Nov 25 - 1968  
(from Inventory - dated 4/21/67 - Downtown Gallery)

Watercolor

Sent Figure

10 1/4 x 15 1/2 1912

Gallery  
catalog #

E

S.P.

2000 -

Drawings

\* Venice Scene

9 3/4 x 6 1/2

1909

F

950 -

2 Figures Embracing

4 1/2 x 7 1/2

1910

F

1200 -

HEAD #2

4 1/2 x 4 1/2

1943

F

800 -

Receipt dated  
12/28/68  
G.N.

\* — "Venice Scene" renamed by E.H. to "The Wharf"

Oil

Leaning Figure

25 x 19

1910

No cat #

6500 -

\*Gouache

Still Life with Orange '55

24 x 18

No cat #

4500 -

Two Figures '57

18 x 20

G-98

4000 -

\* — No record of sale for these gouaches.

9/24/68  
check # 4052



# KENNEDY GALLERIES, INC.

Founded 1874 by H. Wunderlich

20 EAST 56TH STREET • NEW YORK, N. Y. 10022

~~758-3850~~  
758-3850

December 20th, 1968

Mrs. Edith Halpert  
Downtown Gallery  
465 Park Ave.  
New York, N. Y.

Dear Mrs. Halpert:

It gives me great pleasure to inform you that I have accepted the chairmanship of our Federation Art Galleries Division for the current campaign.

I am also delighted to advise you that our annual cocktail party for Federation will take place at the lovely home of Mr. and Mrs. Herman Cooper, 895 Park Avenue (corner of 79th Street) on Thursday, January 23, 1969, 6:00 P.M. and I do hope that I can count on you to attend.

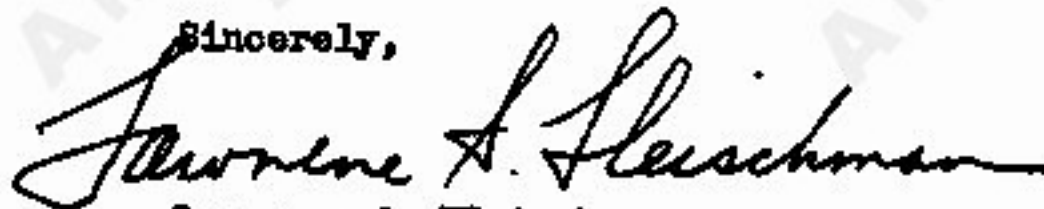
This event is always a most enjoyable occasion for the members of our business community. It provides us with an opportunity to view Mr. & Mrs. Cooper's splendid collection, to get together informally with our friends in the art world and, most significant of all, to demonstrate our continuing dedication to Federation's great humanitarian work.

Federation is now beginning its second half-century of service to the people of all races and religions in Greater New York, and it would really be wonderful if we could celebrate this milestone by having an outstanding attendance at our cocktail party.

Won't you please drop the enclosed card in the mail today and let me know that you will be with us on the evening of January 23rd. I am sure that your presence will add greatly to the success of the evening.

With my very best wishes,

Sincerely,



Lawrence A. Fleischman

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Form letter

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November 21, 1968

Mr. William A. Newman  
747 Yale Station  
New Haven, Connecticut

Dear Mr. Newman:

Because we have received so many requests for information similar to that which you have stated, which calls for a tremendous amount of time examining the photo record books meanwhile making it impossible to use our showroom for the clients who are interested in acquiring works of art, we were obliged to discontinue this educational service since we are a commercial Gallery, and have many artists to support.

You will, however, find all this material available at the Archives of American Art who have a complete record of each book (of course including Stuart Davis) and who do give this service to scholars by showing them microfilms - all arranged chronologically and by medium - to make the research simple.

Sincerely,

Murray M. Wax  
Secretary



EDWARD J. WARD, M. D.  
JEROME B. SMITH, M. D.  
OBSTETRICS AND GYNECOLOGY  
1439 UPLAND STREET  
CHESTER, PENNA.

TELEPHONE: TREMONT 2-8207

November 21, 1968

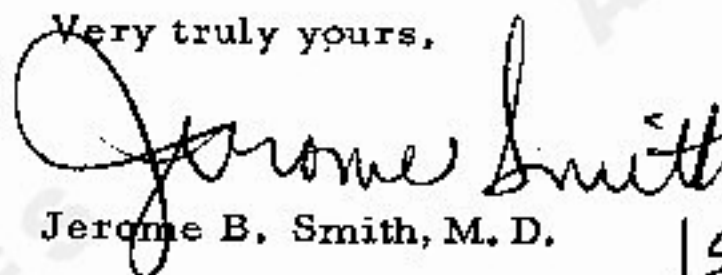
Mrs. Edith Gregor Halpert  
c/o Downtown Galleries  
57th Street and Park Avenue  
New York City, New York

Dear Mrs. Halpert:

I am very sorry my wife and I were unable to come to New York on Wednesday, November 20th, as we had planned. I hope this did not cause you any inconvenience.

If all is well, we are planning to be at the galleries on Tuesday, November 26th, sometime in the early afternoon. I would appreciate it if we could see the Brodershons and Shahns at that time.

Very truly yours,

  
Jerome B. Smith, M. D.

JBS:jas

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December 14, 1968

Mr. Donald McClelland  
National Collection of Fine Arts  
Smithsonian Institution  
Washington, D.C. 20560

Dear Don:

Many thanks for sending me the original Sheeler  
clippings for our records. They are most impres-  
sive indeed. It was kind of you to go to the  
trouble of obtaining the actual clippings.

Very best regards,

Sincerely,

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
artwork is living, it can be assumed that the information  
may be published 50 years after the date of sale.



over to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information may be published 60 years after the date of sale.

November 20, 1968

Mr. Richard G. Leahy  
517 Hammond Street  
Chestnut Hill, Mass. 02167

Dear Mr. Leahy:

I forgot to tell you that the painting had been surface-cleaned and sprayed for permanent protection.

Because our insurance does not cover works of art when they leave this "portal", I would suggest that you place this on your floater immediately. We, of course, will take care of the packing and the shipping charges.

It was mighty good to see both of you today and I hope to have the pleasure soon again.

Sincerely,

Enc.



Down Payment 29%

Balance payable in equal monthly  
installments over period of  
eight (8) following months.

**Class of Service**

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION

## TELEGRAM

**SYMBOLS**

DL = Day Letter  
NL = Night Letter  
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

KLA147 (54)(41)LB305

1968 NOV 20 PM 3 58

L SUA050 PDF 8 EXTRA GOLETA CLIF 20 1038A PST

THE DOWNTOWN GALLERY

- 465 PARK AVE NYK

MAX WEBER. INSURANCE RUNNING OUT PLEASE RETURN LOAN RELEASE

OR NOTIFY SAFE RETURN OF PAINTING

SONJA OLSEN THE ART GALLERIES UNIVERSITY OF CALIF SANTA BARBARA  
SANTA BARBARA CALIF

(1137).

*Note letter sent 11/20/68  
Requested copy*

BF1201(B2-43)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Walter A. Compton  
Fogg Art Museum  
Cambridge, Massachusetts  
November 30, 1968

Mrs. Edith G. Halpert:  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

I am a graduate student at Harvard University, researching my dissertation on Arthur Dove and American abstract painting up to 1920. I have seen the Downtown Gallery's files on microfilm at the Archives of American Art, and look forward to seeing Dove's paintings very much.

\* However, on inquiry, your secretary said they were unavailable for viewing. Therefore, I am writing to you personally as one who has devoted her life to American painters when few others took the interest of trouble. I need to look at only some two dozen works, and of course, do not want to inconvenience you. Indeed, I would be as little bother as is to your liking, since I have had experience handling paintings at the Fogg Museum.

Please understand my seriousness, the importance of giving more notice to Dove, and my continuing admiration of you.

yours,

Walter Compton  
Walter Compton

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File

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE ART GALLERY  
UNIVERSITY OF CALIFORNIA SANTA BARBARA  
SANTA BARBARA, CALIFORNIA

**LOAN RELEASE**

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

The objects described below have been received from the Art Gallery, University of California, Santa Barbara, in good condition:

#45 THE WINDOW, 1949 valuation \$10,000  
Oil, 20x24, signed lower right

Signature

EG. HALPERT

Date

12/11/68



Mr. Geoffrey Clements

November 26, 1968

Sculpture, cont.

Negative No.

<del>Abstract Figure</del>	<del>45-694</del>
<del>Gondama Seated</del>	<del>56-507</del>
<del>Winged Horse</del>	<del>45-841</del>
<del>The Mourner</del>	<del>49-746</del>

Paintings

<del>Duck</del>	<del>55-292</del>
<del>Abstract IV</del>	<del>55-803</del>
<del>Abstraction in Blue &amp; Green</del>	<del>55-291</del>
<del>Noel</del>	<del>55-186</del>
<del>Abstract II</del>	<del>55-804</del>
<del>Jour de Fete</del>	<del>55-188</del>
<del>Abstract-Fleurs de Lis</del>	<del>55-287</del>
<del>Abstraction</del>	<del>55-293</del>
<del>Chantecaille</del>	<del>55-200</del>
<del>Three People Abstract</del>	<del>55-200</del>
<del>Fish Abstraction, 1928</del>	<del>50-212</del>
<del>Walking on the Grass</del>	<del>55-189</del>
<del>The Battle</del>	<del>55-199</del>
<del>House and Church</del>	<del>55-198</del>
<del>Abstract V, 1934</del>	<del>55-192</del>
<del>Communication around a Void</del>	<del>55-191</del>
<del>Dolphin</del>	<del>55-184</del>
<del>Untitled</del>	<del>55-187</del>
<del>Nebulous</del>	<del>55-280</del>
<del>Organism I</del>	<del>55-288</del>
<del>Abstract I</del>	<del>55-105</del>
<del>St. Sebastian</del>	<del>55-197</del>
<del>Religion</del>	<del>55-103</del>
<del>Room 12, 1931</del>	<del>55-106</del>
<del>Portrait of an Aristocrat</del>	<del>55-104</del>
<del>Double Entry</del>	<del>55-108</del>

Drawings

<del>Aile de Notre Dame Noel, 1927</del>	<del>55-290</del>
<del>Baby</del>	<del>55-287</del>

Thank you for your prompt attention to this request.

Sincerely,

*James F. Pilgrim*  
James F. Pilgrim  
Curator

JFP/edc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Medical Aspects of  
**Human  
Sexuality**

November 25, 1968

Mrs. Halpert  
Downtown Gallery  
465 Park Avenue  
New York, N. Y.

Dear Mrs. Halpert:

We are writing to request permission to reproduce in our medical journal "Medical Aspects of Human Sexuality" the work "Youth" by William Zorach. Since we reproduce in black and white, we would need a black and white glossy print.

"Medical Aspects of Human Sexuality" is a monthly publication going to physicians in the United States. The articles are authored by physicians, most of whom are affiliated with one of our medical schools or large medical centers. The Particular article which we wish to illustrate with the above work is authored by Charles Secarides, M. D., Psychiatrist on the faculty of the Albert Einstein College of Medicine.

We would appreciate your prompt attention to this request and, since we work on a close production schedule, we shall need the particulars of the rights to production at as early a date as possible.

We thank you for your consideration of our request.

Sincerely,

*M. Gelsinger*  
Marion Gelsinger  
Photo Editor

MG/mg  
1 encl. photostat of photograph requested

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



# LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

December 9, 1968

Mr. Murray M. Wax  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mr. Wax:

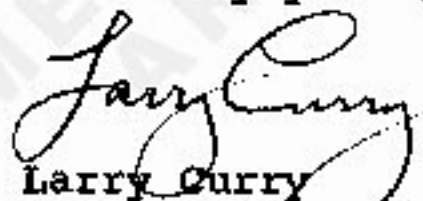
Your letter regarding the two Dove watercolors purchased by Mr. William Picher from our exhibition "Eight American Master of Watercolor" has just been received.

By now you have probably heard from Mr. Picher himself. When I discussed this problem with him by long distance this morning he assured me that he would comply immediately with your request for a new check covering the total cost of the pictures. The memo pertaining to the 10% discount will come from the de Young Museum, not this one.

Perhaps we have erred in shipping the watercolors to Mr. Picher, but he was terribly anxious to have them. He had mailed his checks and the affidavit from the de Young; I had spoken twice with Mrs. Halpert and assumed (perhaps mistakenly) that there were no complications regarding the transaction. I do realize, however, that it would have been more business-like to wait for further word from you.

Please give my best regards to Mrs. Halpert and tell her that the extra catalog and clippings she asked for will be forthcoming. I expect to be in New York in late January and I look forward to visiting the Gallery.

Sincerely yours,



Larry Curry  
Associate Curator of American Art

LC:ft

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**A**RTS GALLERY OF SAN DIEGO  
FINE ARTS SOCIETY OF SAN DIEGO

December 4, 1968

Miss Edith G. Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Miss Halpert:

In reply to your letter of November 23, 1968, re the purchase of the Max Weber painting "Burlesque," I have discovered the following information. I talked to Dr. Kondon by telephone and read him your letter, or at least the part relating to the question about the purchase of "Burlesque." I have asked him to forward a copy of his original letter with a note to you to explain the whole situation and both Dr. Kondon and myself are happy to find out that everything was received, but only mislaid for the present. I am sorry for all the problems concerned, but we realize your position and would like to be of any assistance we can.

Please feel free to contact me with any further questions regarding the purchase and I might add that Dr. Kondon is rapidly becoming a very serious collector, and to my knowledge, is making all of his investments in the art field, so it is to all our advantages to keep encouraging him.

We would be most happy to send you additional press clippings re our letter of August 22 if you have not located them, since all the publicity we send you is of mutual benefit.

Please let me know if I can be of any further assistance, and I certainly look forward to seeing you in person sometime next spring on my next New York visit.

Sincerely,

*Ronald D. Hickman*  
Ronald D. Hickman  
Executive Curator

RDH/esl

BALBOA PARK P.O. BOX 2107 SAN DIEGO, CALIFORNIA 92112 TELEPHONE 232-7931  
WARREN BEACH, DIRECTOR

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



December 28, 1968

Mr. Donald Key  
Art Editor  
The Milwaukee Journal  
Milwaukee, Wisconsin

Dear Mr. Key:

In going through our files, we found your telegram requesting permission to use a reproduction of Robert Osborn's drawing THANK HEAVENS FOR DOCTORS in your forthcoming book on Contemporary Art. We did not find any attached correspondence indicating that we had granted such permission.

If the book has not already gone to press, this letter gives you permission to use a reproduction of this drawing for the book; however, it is limited to this book only and to no other publications under any circumstances without further permission.

As this letter represents a formal agreement, please sign the original copy and return it to us for our records.

Sincerely,

Signed by \_\_\_\_\_  
Date \_\_\_\_\_

Title of Book \_\_\_\_\_  
Publisher \_\_\_\_\_

December 21, 1968

Miss Helen Heninger  
GUMP'S Gallery  
250 Post Street  
San Francisco, California 94108

Dear Miss Heninger:

Please forgive the delay in writing to you; but, we have received the three (3) Zorach works which had been consigned to Gump's and they will be delivered to the Zorach Estate.

Thank you and we wish you a very Happy Holiday Season.

Sincerely,

Murray M. Wax  
Secretary to  
Mrs. Edith G. Halpert



F. U.

November 21, 1968

Miss Helen Heninger  
Director, Art Gallery  
GUMP'S  
San Francisco, California  
94108

Dear Helen:

In my letter of November 13, 1968, I referred to  
the Zorach sculptures requesting that you please  
return them to me immediately so that I may get  
Tessim out of my hair. I am repeating the titles:  
SEMELE, 1955; TWO FIGURES (Plaque), 1961; and,  
ETHEREAL FIGURE, c. 1960.

I am sorry to be such a bore, but I am sure that  
you understand the strange situation.

Best regards,

As ever,

# WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

December 18, 1968

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y.

Dear ~~Mrs. Halpert~~ *Edith*:

Our exhibition, The 1930's: Painting and Sculpture in America, has now closed after a rather stormy course during which, as you probably know, it was both attacked and very highly praised. It was in any case not ignored. I think it has fulfilled a very valuable function in reviving interest in a much maligned period and in emphasizing the bonds which certain art of that decade has with our present art.

I want you to know that we are most grateful to you for your generous loan of Georgia O'Keeffe's Black, White, and Blue, John Storrs' Abstract I, and George Morris' Stockbridge Church, and William Zorach's Youth, which contributed significantly to developing the theme of the exhibition. We are indeed grateful to you.

Yours sincerely,

*Jach*  
Director

JHBS:SS

P.S. I regret the delay in printing our catalogue. We expect it shortly and I will see that one of the first copies is sent to you.

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President John L. H. Baur, Director Lloyd Goodrich, Advisory Director

due to publishing information regarding sales transactions, questions are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



**KRANNERT ART MUSEUM**

College of Fine and Applied Arts, University of Illinois, Champaign 61820

December 16, 1968

Mr. William Kennedy  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mr. Kennedy:

We have made arrangements with W. S. Budworth & Son to collect, pack and ship all loans from the New York area which are to be included in the Krannert Art Museum's March 2 - April 6, 1969 exhibition: CONTEMPORARY AMERICAN PAINTING AND SCULPTURE.

All works will be insured in the lender's valuation before the collection date, and the shipper is being requested to call you and arrange a time convenient to you before making the collection. We expect that all work will be collected during the last week in January, to allow adequate time for careful packing, transportation and installation of the exhibition before the March 1st opening.

We are asking the shipper to collect the following from your address:

<u>Artist</u>	<u>Title of Work</u>	<u>Medium</u>	<u>Size</u>	<u>Ins. Value</u>
George L.K. Morris	"Saraband"	Oil/canvas	45x54	-----
Georgia O'Keeffe	"Black Door with Red"	Oil/canvas	48x84	-----
Robert Osborn	"Vietnam"	Pastel, dry tempera, etc.	30x22	-----
Edward Stasack	"Red Window Landscape"	Liquitex & oil on canvas	40x52	-----

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OF BALTIMORE, INC.

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Suite 200 ONE CHARLES CENTER BALTIMORE, MARYLAND 21201

November 19, 1968

The Downtown Gallery  
465 Park Avenue  
New York, New York

\*Pd 600 1/63

Attention: Mrs. Edith Halpern

Dear Mrs. Halpern:

Mr. Sigmund M. Hyman is reviewing his art collection to current valuation and we would most kindly appreciate your advising us of the current value of the following:

<u>Painting</u>	<u>Artist</u>	<u>Description</u>
Harbor Gloucester also known as "Rocky Neck"	Stuart Davis	17½ X 13 - 1924 Watercolor

No  
Would you also list any purchases that Mr. Hyman might have made in the last few months.

Your assistance will be most appreciated.

Very truly yours,

PENSION PLANNERS OF BALTIMORE, INC.

*Joann Blum*

Joann Blum, Secretary to  
Sigmund M. Hyman

jb

*Last only  
purchase  
1/63 +*

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**KRANNERT ART MUSEUM**

College of Fine and Applied Arts, University of Illinois, Champaign 61820

November 15, 1968

Mrs. Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

Our printer's deadline is approaching for all material which can be included in the catalogue for the 1968-69 exhibition, **CONTEMPORARY AMERICAN PAINTING AND SCULPTURE**.

According to our records we still have not received the material checked below for the following artists:

Loan Agreement Form: Broderson, Stasack, Zorach, O'Keeffe, Osborn & Morris.

Artist's Biographical Form: Osborn & Morris

Photograph of Object : Broderson, O'Keeffe, & Morris

Will you please see that this reaches us as soon as possible.  
Thank you for your cooperation. We will be writing at a later date about detailed shipping arrangements.

Sincerely yours,

*Muriel B. Christison*  
(Mrs.) Muriel B. Christison  
Associate Director

MBC:w



# UNIVERSITY OF CALIFORNIA, SAN DIEGO

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SANTA BARBARA • SANTA CRUZ

DEPARTMENT OF LITERATURE  
REVELLE COLLEGE

LA JOLLA, CALIFORNIA 92037

November 15, 1968

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert:

Thank you very much for the photograph of the "A Walk Poplars" by Dove, and for your permission to reproduce it in my book. I am enclosing the original copy of the agreement you sent me, and a check for the cost of the photograph.

I noticed from your letterhead that you also have work by Stuart Davis, and this makes me hopeful that you might be able to advise me about the following matter. In my book I would also like to reproduce a drawing by Stuart Davis which served as the frontispiece for the first edition of William Carlos Williams' book Kora In Hell. Who should I contact to obtain permission for this? Do I, in fact, need permission? It is very well possible that the original of this drawing ~~does~~ no longer exist. I shall be very thankful if you could enlighten me concerning the proper mode of procedure in this case.

I am very happy to hear of your interest for my book. I hope it will prove itself worthy of your attention. My primary aim in it is to indicate how large Williams' debt to the visual arts was, and especially to the painters of the Stieglitz group. The book is not scheduled to be published until the middle of next year, but when it appears it may help focus further attention on the extraordinary talents of painters such as Dove, G.Keeffe and Demuth, as well as on the photography and philosophy of Alfred Stieglitz. Stieglitz is perhaps even more directly the focal center of the book than Williams.

I hope that I may hear from you soon regarding the Stuart Davis drawing; please accept my apologies for intruding upon your time with this question, but I have no experience whatsoever in these matters, and am pretty much at a loss about how to proceed.

Yours sincerely,

Bram Dijkstra

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December 28, 1968

Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Sirs:

Some time ago I wrote you about a William Zorach watercolor which I own. Mrs. Helpert suggested that I send a photograph of it to show Mr. Zorach's son, who is in charge of the estate and any acquisitions of the artist's work.

Having neglected to do so, I wonder if you would be interested in seeing the picture, as I will be in New York from January 10th to 15th. Please advise.

Sincerely yours,

*Annette M. Miller*

Mrs. David H. Miller  
610 E. Birch Avenue  
Milwaukee, Wisconsin  
53217

11/22/68

I asked the Whitney about this some  
time ago. & again today. They will  
call us back when they check if they  
received photos. Wm. Agee is not  
at Whitney anymore (w/MOMA). Mr.  
Dodie in chg. bk

*He received  
photos —*



November 22, 1968

Mr. Gordon D. Utley  
P.O. Box 361  
Dixon, Illinois 61021

Dear Mr. Utley:

Thank you for your letter and the slides of your work.

First, let me tell you that The Downtown Gallery has concentrated for many years solely on the work of those artists on its permanent roster - most of whom have been associated with this gallery since the 1930's - or earlier. At this juncture, we do not anticipate making any additions to this roster.

We are, therefore, returning to you here- with the slides which you submitted. With the many, many galleries now operating in New York, it should not be difficult for you to make the appropriate affiliation.

Sincerely yours,

Murray M. Wax  
Secretary to  
Mrs. Edith Gregor Halpert

MMW/me  
Enclosures - Slides

F.U.

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December 6, 1968

Mr. Larry Curry  
Curator, American Paintings  
Los Angeles County Museum of Art  
Los Angeles, California 90036

Dear Mr. Curry:

Enclosed is a carbon copy of the letter which we sent to Mr. William Picher. I am sure that it is self-explanatory.

We wish to thank you for your cooperation in this matter.

Sincerely,

Murray M. Wax  
Secretary to  
Mrs. Edith G. Halpert

MMW/me  
Enclosure.

P.S. Incidentally, the balance of the works in the "Seven American Masters of Watercolor" which we loaned to you arrived today in good order.

\* P.S.S. You are holding the two paintings which Mr. Picher is purchasing. Upon receipt of his check and your memo we will advise you to release them to him.



Questionnaire for 1969 Biennial Exhibition of CONTEMPORARY AMERICAN  
PAINTING AND SCULPTURE, March 2 through April 6.

Please return to Krannert Art Museum, University of Illinois, Champaign, Illinois  
61820

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Birth Date: \_\_\_\_\_ Birth Place: \_\_\_\_\_

Studied - where: \_\_\_\_\_ Date: \_\_\_\_\_

Fellowships or Academic Honors - where: \_\_\_\_\_ Date: \_\_\_\_\_

Have you taught art - where: \_\_\_\_\_ Date: \_\_\_\_\_

One-man shows - where: \_\_\_\_\_ Date: \_\_\_\_\_

Group Exhibitions - where: \_\_\_\_\_ Date: \_\_\_\_\_

Represented in Collections - name: \_\_\_\_\_ Date: \_\_\_\_\_

In past years the catalogues of these exhibitions have carried biographical material, and frequently, comment by the artist on his attitudes and methods of work. These statements have become of considerable value. We, therefore, again invite all those included in the exhibition to make similar remarks about any phase of their work that may be of significant interest to them. Please use reverse side of this form for this purpose.

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perish I shall make any negatives  
and then I shall decide whether or not too  
much of the original quality for the prints  
to be included.

Hoping this finds you well

Pete

Pete



DATE: December 3, 1968

Received from Cirkor's Hayes Storage Warehouse, Inc.  
~~XXXXXXXXXX~~: (THE DOWNTOWN GALLERY)

THE FOLLOWING:

One (1) painting by Samuel Halpert

Deliver to: Mr. Stephen Sipo  
ACA Gallery

Signature:

By: \_\_\_\_\_

Signed: \_\_\_\_\_

in publishing information regarding sales transactions,  
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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

December 3, 1968

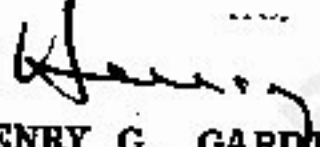
Mrs. Edith Halpert  
Downtown Gallery  
465 Park (Ritz Concourse)  
New York, New York

Dear Edith:

I have on and off for the past couple of years been gathering material on the Philadelphia painter, Arthur B. Carles with the intention of writing a catalogue raisonné on all of his paintings and related drawings, and a critical biographical monograph on this artist. To date, I have indexed and photographed over two hundred works, but there are undoubtedly in many more collections, works by Arthur Carles of which I am not yet aware. I think he's one of the great American painters of this century, unfortunately virtually unknown through many factors which I hope to correct with my book.

Could I stop in some time and talk to you about Carles? Did you ever know him? Have you ever sold any of his paintings or do you know of any? Don't bother to answer this, as I'll be in New York this Friday and Saturday, and I'll try to stop in and see you then.

Sincerely yours,

  
HENRY G. GARDINER  
Assistant Curator  
of Paintings

mmk



Lizzie Borden In Court,  
oil — 1966

Sold to Maximilian Edel  
in Calif.

Esther checked ledgers  
no record found

McCall is called —  
Show is going up Jan 8<sup>th</sup>  
and they are afraid  
they will not be able  
to use this as time is  
too short.

**As publishing continues to evolve, publishers are responsible for the content and pricing of their titles. It is important to understand the publishing process and the role of the publisher in the market.**

## BOOK DIVIDEND



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Israel  
Advisory Board  
JUSTICE MOSHE LANDAU, Chairman  
Office: 32 Allenby Road, Tel Aviv, Israel  
Tel: 58211-2 Cable Address: YKRAM

December 6, 1968

Dear Mrs Halpert -

This check is for Babe La Tour.  
I'm mailing it now because I'll be  
in Boston for the next two weeks  
and assume the painting will be  
delivered by the time I return.  
It's already insured.

Thanks very much for the chance  
to buy this picture. It's now part  
of a small but carefully selected  
group which I'm proud to own.  
The collection will grow, hopefully.

The Dove show at the MOMA  
is fine. The "Colored Drawing in oil"  
would fit into my collection beautifully,  
but I wonder if you'd advise  
that before a Marin. I already  
have Doves, but no Marin. I'll  
appreciate getting your opinion next  
time at the gallery.

Thanks again.



HENRY H. PLOCH  
99 RUTGERS PLACE  
CLIFTON, N. J.

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on both artist and purchaser involved. If it cannot be  
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is correct 60 years after the date of sale.



# WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

December 6, 1968

Mrs. Edith Gregor Halpert  
465 Park Avenue  
New York, New York

Dear Edith:

I am writing to you and all our Friends, to ask if you will consider including the Whitney Museum in your year-end giving. A contribution from you would be of great help to us in the important work we are doing, and an encouragement to our dedicated staff.

Your support is especially important at this time when rising costs of operation and our rapidly expanding program have combined to put a strain on the Museum's budget. While we have met this in part by increasing our admission charge to \$1.00, we still need the aid of generous donors who share our concern for the living artist and our belief in the vitality of American art.

We hope you will help.

Sincerely,



President

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President John I. H. Baur, Director Lloyd Goodrich, Advisory Director

For to publishing information regarding sales transactions, subscribers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Champaign 61820

November 27, 1968

Mr. William Kennedy  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mr. Kennedy:

Mrs. Christison has sent me a copy of your letter to her of November 20. Thanks for sending us the loan forms for Stasack, O'Keeffe, Osborne, and Morris, the biographical forms for Osborne and Morris, and the photo of Morris. I had already obtained the Stasack and Osborne photos when I was in New York. I hope we can get the O'Keeffe photo very soon, as of course we are hard at work on editing the catalogue.

I am going to have to still delay a short time about the Broderson. I had a recent telephone call from Mrs. Ankrum in Los Angeles; she tells me that Mr. Broderson is very anxious that we include a painting of his which belongs to the Palm Springs Museum. He is sending me a slide of this. Just as soon as I have seen this, I will get in touch with you again on this matter. Many thanks for the photos of the two Broderson works you included with your recent letter.

I am afraid we will have to omit Zorach from the forthcoming exhibition. As the very handsome Victory dates from 1951, this would not be appropriate in a biennial show, in which we are including work which is quite recent in date. I think the only exception we have made is the O'Keeffe painting, and I feel that we should not make another exception with Zorach, who has been well represented in a number of shows here.

I am interested to receive your letter from the Downtown Gallery, and glad to know that I will see you when I next visit the gallery. With best wishes to Mrs. Halpert, of course, and to you,

Very sincerely yours,

*Allen S. Weller*

Allen S. Weller, Director

ASW:jml  
cc: Mrs. Christison

Telephone: Area Code 217 233-1860

Not to publishing information regarding sales transactions, secretaries are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





November 27, 1968

Mrs. Edith Gregor Halpert  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

I am writing with reference to my letter of October 22,  
inquiring about your Shaker drawing "The Roll That De Holy  
Mudder Send."

We are about to send the manuscript of Dr. Andrews'  
book to the printer, and we would like to include your drawing  
on the checklist. I would very much appreciate hearing from  
you soon so that we can proceed with publication.

Sincerely,

(Mrs.) Susan Terdiman  
Assistant Editor

ST:ap

CANTEY

*Appraisals*

November 23, 1968

Mr. Sam Canvey, III  
Vice President  
The First National Bank  
of Fort Worth  
Fort Worth, Texas 76101

Dear Sam:

In going through a large accumulation of papers that needed attention, which I could not give because I did not have a secretary until a few days ago, I came across your letter dated October 30th and your request was not attended to.

I am very please that you are lending the Kuniyoshi drawing to the Museum Of Modern Art for the exhibition entitled "Inflated Image". The FLESH FLY will be most appropriate not only for its quality but because it will fit so well into the category name.

It is so difficult these days to state a figure appraising a work of art because there are so many dealers who try to obtain works from private sources, particularly from the artists' heirs - and they set enormous figures on them. However, in this case I can prove that the valuation as of November 1968 should be about \$6,000.00. Kuniyoshi is about to have a large retrospective exhibition in Florida and subsequently at the Smithsonian Institution - and there are very few pictures left in the widow's estate - and our inventory is getting rather small. I am sure that we would get a minimum of that price were FLESH FLY to be for sale.

It has been a mighty long time since we have had the pleasure of seeing you and Madame Canvey. How about coming in to say hello when you are next in New York.

Sincerely yours,

CC: Miss Betsey Jones  
The Museum of Modern Art

Not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



VIRGINIA  
F

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**A P P R A I S A L**

November 15, 1968

Mr. Pinkney Near, Curator  
→ Virginia Museum of Fine Arts  
Boulevard & Grove Avenues  
Richmond, Virginia 23221

Dear Mr. Near:

According to the latest sales reports, the current appraisal for Charles Sheeler's painting STEEL - CROTON, 1953, Oil on canvas, size of painting 16 X 24" indicates its valuation at \$16,000.00

Sincerely,

P.S. If you are planning to reproduce STEEL-CROTON, 1953, may I suggest that you obtain a photograph from us which is not quite as "blonde" and which will record much better. Please let me know your wishes in the matter.

EGH

63 Cranberry Street, Brooklyn, N.Y.

Dear Edith,

You are a dear and I love popping in to see you, but I feel my *raison d'être* as emissary for Reds, has now ended. And I worry about your health and fatigue and about bothering you.

However, I must hear the denouement of the What's-his-name-Rose extravaganza (never did I hear of such a tale) and so willy-nilly I'll be in again!

Ever so fondly

Mary T. Rehm

P.S. You know I feel lost without Reds. I was with her, or thinking about her so constantly these last years. And the little soul, I am sure, was more ill most of the time than one realized. She tried very hard not to be as pessimistic, unhappy and depressed as she felt.

November 28th.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

\$9000

76x75 BEERMAN  
[1968]

MRS. LEONARD I. BEERMAN • 258 DENSLOW AVENUE • LOS ANGELES, CALIFORNIA 90049

Joe 7

Dear Mrs Halpert -

Our insurance is up for re-evaluation and Leonard would like to know your appraisal as of now of the Shahn sketch for a mosaic - it is presently insured for \$3500. Is that still about right? 1960

Leonard joins in sending you our best (to Terry, too) and have a happy New Year - Cordially

Anita Beerman  
Sund - 6/61

NE. 5/24/61 Sold



Page Two  
Mrs. Carol K. Uht

news sections of newspapers; reproductions in general books and magazines not primarily devoted to art but of an educational, historical or critical nature (providing that such reproductions are not used for purposes similar to those of material for which the publishers customarily pay); slides and film strips not intended for a mass audience; and television from stations operated for educational purposes or on programs for educational purposes from all stations."

Accordingly, the following appear to be the facts:

1. That it was the policy of the State of New York, by the passing of the legislation in 1966, to reserve to artists commercial reproduction rights.

2. That the legislative intent was clearly expressed to permit the owner of a work, without any special authority from the artist, to authorize non-commercial photographic reproductions of the kind detailed in the above quotation.

3. That authority of the nature described in the foregoing quotation is vested in the owner of a work of art on a non-exclusive basis, and that the same rights to authorize non-commercial reproductions may be granted not only by the owner of the painting but by the artist or his authorized agent.

4. That your request for the transfer to Governor Rockefeller, his heirs and assigns, of "all rights of reproduction" of works purchased by him from various dealers should not in any event be granted because "all rights of reproduction" would include the right to make replicas of works of sculpture and large scale reproductions of paintings for commercial use which a buyer of a work of art should not ask for and which should not be authorized by an artist or his representative.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 50 years after the date of sale.



*Rec'd 11/6/68*  
*W*  
NORTON S. WALTERIDGE  
6292 CAMINO DE LA COSTA  
LA JOLLA, CALIFORNIA 92037

December 2, 1968

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Ave.  
New York, N.Y.

Dear Edith:

We enjoyed seeing you once again and liked  
your "Russian Bear".

Hope you are having better luck in getting  
things squared away at the gallery. It  
somehow seems unfair at this stage in the  
game to be beset by so many problems.

The Broderson has arrived and we like it  
very much. My check for it is enclosed.  
(Incidentally, the prepaid Air Express that  
all the other galleries in New York seem to  
use makes great sense to me as I think it is  
easier on the work of art to go by air, and  
C.O.D.s for around \$50.00 are not within the  
means of maids and lead to problems!).

We bought some interesting sculpture for our  
own little collection and also for the Fine  
Arts Gallery as well as a few other paintings  
while we were there.

One of the latter was quite a nice Joseph  
Stella pastel done in Italy (from your  
gallery originally) somewhat larger than the  
one we bought from you and apparently quite a  
bargain at \$2500!

While we always enjoy New York, I must say  
it is a pleasure ~~to~~ to get back to the more  
serene beauty of this area where one breathes  
with pleasure.

Good luck!

Cordially,

*Norton Walteridge*

December 12, 1968

136 East 56th Street  
New York, New York 10022

*(residence)*

LEAHY'S  
130 White Street  
Danbury, Conn. 06810

Gentlemen:

If you will refer to your records, you will find a number of letters which I have sent to you during the past year stating that I have asked to have the service turned off a long time ago. I have not been using my house in Newtown for more than a year.

Despite my previous correspondence, I still get statements from you, and I do wish that you would mark your records so that I will get no others.

Thank you for your courtesy.

Sincerely,

*(until I occupy  
my house again)*

Enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



THE NATIONAL COLLECTION OF FINE ARTS  
SMITHSONIAN INSTITUTION  
WASHINGTON, D.C.

TO MRS. EDITH HALPERT

THE NATIONAL COLLECTION OF FINE ARTS HAS  
ACCEPTED WITH SINCERE GRATITUDE AND  
APPRECIATION YOUR GIFT OF

A PAIR OF SALT AND PEPPER SHAKERS BY CHARLES SHEELER

December 23, 1968

DATE

David H. Sear

DIRECTOR, NCFA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FILE UNDER:

TOBIAS, ABRAHAM J.

JOHN SIMON GUGGENHEIM  
MEMORIAL FOUNDATION

90 Park Avenue · New York, New York 10016

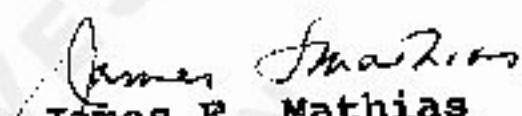
November 25, 1968

Dear Mrs. Halpert:

This note brings you our annual request for assistance. We shall be grateful for your candid and critical appraisal of the candidate who has referred us to you. You may be sure that your statement will be held in strictest confidence.

With the Foundation's thanks as well as my own.

Sincerely yours,

  
James F. Mathias  
Secretary



November 15, 1968

Mr. William Quinlan, Jr.  
Wilson & McIlvaine  
120 West Adams Street  
Chicago, Illinois 60603

Dear Mr. Quinlan:

Your letter arrived shortly after I returned from a trip, and I am now reorganizing the Gallery because the help we get in New York - particularly in the last two years - has been very inadequate - what with unemployment pay, relief and welfare. Fortunately, I have now restaffed the Gallery and will be glad to send you a report within the next week or so when the accountant will work with me, and after straightening out the mess made by a previous bookkeeper.

Also, for your own information and for that of Mrs. Storrs Booz, I expect that there will be a huge one-man show of Storrs' work held at the Corcoran Gallery in Washington. This is very important at this time when all the museums have turned into Discotheques concentrating on such entertainment.

Sincerely,

P.S. Please note that the writer's name is Halpert not Alpert as misspelled in your letter. Thank you.

December 17, 1968

F.LLI FABBRI EDITORI  
Via Mecenate N. 91  
Milano, Italia 20138  
Attention: Mailing Dept.

Gentlemen:

Please be advised that Mr. Tracy Miller is  
no longer with us at the Downtown Gallery.

We would appreciate it very much if you would  
adjust your records accordingly.

Thank you.

Sincerely,

Murray M. Wax



November 15, 1968

Fort Worth Art Center  
1309 Montgomery  
Fort Worth, Texas 76107

Attention: Mr. Hopkins

Dear Mr. Hopkins:

On May 27th, 1968, we loaned you the following  
group of photographs:

Watercolor - Joseph Stella - BROOKLYN BRIDGE, 1917

Tempera - Charles Sheeler - ABSTRACTION, 1948

Tempera - Charles Sheeler - CAPE COD, 1925

Tempera on  
Plexiglass - Charles Sheeler - THE SPIRIT OF  
RESEARCH, 1956

\* Oil - Georgia O'Keeffe - GATE OF ADOBE CHURCH, 1929

\* Tempera - Charles Demuth - SQUASH AND ZINNIAS, c. 1916

Since these have been out for quite some time,  
and we can use them here at the Gallery, we would  
greatly appreciate it if you would return them  
to us. Should you require them again at a future  
date, we will be happy to send them to you upon  
written request.

Sincerely,

*Reitz* 8/21/69  
"

C O P Y

November 23, 1968

HOBI, INC.  
7 R Delaware Drive  
Lake Success, New York 11040

Gentlemen:

Some time ago Mrs. Edith Gregor Halpert placed an order, and paid for the following items which have never been received:

2 #B1001 Super Safety Vaults at \$8.98 each	\$17.96
1 #C2778 End Wax Glass-Flo at \$4.98 qt.	4.98
1 #B2754 Cordless Brush Valet Set at \$5.98	5.98
Total	\$28.92

Won't you please be good enough to look into this matter and advise when this will be shipped. In the event that you have already shipped this, and should it be some time ago, please take the necessary steps to put a tracer on this.

In any event, we would very much appreciate your advice concerning this.

Thank you.

Sincerely,

Murray M. Wax  
Secretary to  
Mrs. Edith G. Halpert

MMW/me



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11/21/68

Homestead Series - Davis  
1915 X 22 X 28  
\$25,000

Celine for  
client

Appraisal

be so Kind as to  
redeposit the check  
in two weeks, you  
will find that all has  
been attended to your  
satisfaction.

Sam and I  
will be in New York  
for a few weeks in  
December. We are looking  
forward to visiting  
the Downtown Gallery  
and seeing you, and  
your Christmas show.

Best Regards,  
Justine & Sam Mehlman



X F U  
November 15, 1968

Mr. Pinkney Near, Curator  
Virginia Museum of Fine Arts  
Boulevard & Grove Avenue  
Richmond, Virginia 23221

Dear Mr. Near:

As Mr. Kennedy advised you, I will of course be happy to cooperate with you on an article for the magazine, ARTS IN VIRGINIA.

It so happens - fortunately - that I have a copy of my original lecture on Sheeler, sent to me by the NBC Television Company on October 6, 1939. Incidentally, I used this as my talk at the opening of the Sheeler Exhibit at the Smithsonian Institution a few weeks ago, bringing it up to date with other paintings that were not listed in the original talk. However, I think this will do as is for the forthcoming article.

If this is too late for your December 1 issue we can postpone it for the April 1 issue.

Counting the space, it adds up to nine pages, but you are free to edit it reducing the article to your needs. If you will let me know in which issue this will appear, I will send you the photos in time. I assume at this date that it will be the April issue. In any case, you may use your own judgment and advise me accordingly.

Since your painting is dated much later than the original talk, perhaps it might be a good idea if I made some additions eliminating some older information.



II

sessed of the intention to follow through and really give the black artist the kind of encouragement and exposure accorded to his white counterpart. What, I feel compelled to ask, happens to him after this exhibition? Will you be guilty of relegating him to obscurity again as has been the case in the past? Or will you offer proof of your sincerity and willingness to really help the black artist by giving him a bona fide chance to fulfill his potential?

I know you will want to rectify the error of claiming to be the first commercial gallery to show works by black American artists, and I await this rectification with eagerness.

Very truly yours,  
*Henri Ghent*

Henri Ghent

807 Madison Avenue  
New York, N. Y. 10021

HG:rc

cc: Ralph J. Bunche/Roy Wilkins/Carter Burden/Ralph Ellison/Edith Halpert/Michael Freilich/Russell Edwards/Grace Glueck/Arthur Gelb/Seymour Peck/John Canaday/Hilton Kramer/Jacob Lawrence/Romare Bearden/Norman Lewis/

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December 23, 1968

Mr. Lee Nordness  
Lee Nordness Galleries  
236 East 75th Street  
New York, N. Y. 10021

Dear Mr. Nordness:

While your proposed interest in the careers of black artists, although somewhat belated, is appreciated by the black artistic community, it must be said that yours is by no means "the first commercial gallery showing of selected works by black American artists," as is being widely advertised with regard to your forthcoming exhibition, January 22, for the benefit of the NAACP Special Contribution Fund.

As a matter of fact, such plaudits should rightfully be directed to Edith Halpert of the Downtown Gallery and Michael Freilich of the Roko Gallery, both of whom were the early providers of professional recognition and exposure to and for black artists by showing their works on a commercial basis - more than twenty years ago!

For your information, Miss Halpert's exhibition (which boasted such illustrious patrons as Mrs. Franklin D. Roosevelt and the then Mayor Fiorella LaGuardia) took place in December 1941, while the now defunct McMillen Gallery planned a similar show in November/December of the same year. Mr. Freilich's exhibition of selected black artists was in either 1947 or 1948. It was the result of their pioneering efforts to bring recognition and acceptance to black art that artists of the caliber of Jacob Lawrence, Walter Williams and Beauford Delaney rose to artistic eminence.

For you to persist in promoting your forthcoming exhibition as the first of its kind is to promote a gross misnomer, not to mention negating the honorable and sincere efforts of the real pioneers in this regard. Moreover, you also risk being accused of flagrantly exploiting a timely situation for personal glory - in the name of charity.

What the black artist needs from art dealers like yourself is not a chi-chi one-shot charity show, but rather a sincere sustained type of interest as was offered by both Miss Halpert and Mr. Freilich. Actually, the kind of exhibition you are offering means precious little unless you are pos-

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# Ebenhart . . . Antiques

CHINA

GLASSWARE

BRIC-A-BRAC

FURNITURE

SILVER

LAMPS, Etc.

109 CHERRY STREET  
BURLINGTON, VERMONT  
Phone 3-3734

Dec. 31, 1968

The Down Town Gallery  
465 Park Ave, N.Y. 10022

Attention Mrs. Edith Halpert

Dear Mrs Halpert:

The enclosed photo is of a painting  
we own by F.S. Church. It is under glass.  
At the lower right is written COPYRIGHT 1905.31

F.S. CHURCH

The frame has a brass plate saying -

THE CAPTIVE  
F.S. CHURCH N.A.

If interested would appreciate hearing from  
you - If not will you please return  
photo - stamp enclosed - Thank you

Sincerely yours

Joseph Ebenhart

or to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
in both sales and purchase involved. If it cannot be  
obtained after a reasonable search whether an artist or  
publisher is living, it can be assumed that the information  
is published 50 years after the date of sale.



November 15, 1968

Mr. Bernard J. Reis  
Bernard Reis & Company  
10 East 40th Street  
New York, New York 10016

Dear Bernard,

I was rather puzzled by your letter which I have just read after a fairly long stay at a hospital where I was being taken care of for a case of extreme fatigue, based on a lack of adequate help for some time.

We do not permit anyone to refer to our private records, which includes all of the artists and clients, who would be quite indignant if they knew such records were being read.

Since Esther Rattner is such a great connoisseur of records, and since in each instance when we receive works of art we send the artist a receipt and when a painting, drawing or print is or was sold we sent a check together with an official purchase invoice, under the circumstances everything was recorded for the artist or the estate plus all the works returned at their request were sent with a list of what they received and signed for with a copy for us.

If there are any questions about individual works, they can get in touch with us about such specific items.

Sincerely yours,

**THE BALTIMORE MUSEUM OF ART**  
**SALES & RENTAL GALLERY**

December 29

WYMAN PARK  
BALTIMORE, MARYLAND 21218  
889-1735

Dear Mrs. Halpert,

I have just received a letter from Dr. David Scott who has been making selections for the forthcoming "For Sale Only" show at the Sales and Rental Gallery. He says that you have a Max Weber print and a Kuniyoshi print that would be available.

I am enclosing consignment sheets for the two prints, but as you will see there is information missing - title - exact medium - price. Would you kindly fill in the missing information, sign and return one copy to me.

It is my impression that the prints are framed - although we do take unframed prints for many of our shows, we cannot handle any for this one. Would you let me know about this.

The pick up date is scheduled for Tuesday, January 23rd. Any unsold works will be returned within six weeks of pick up. To make final arrangements for shipping, I would appreciate your letting me know about framing as soon as possible.

yours sincerely,

*Barbara Keyser*

Mrs. Fenwick Keyser, chairman



3501 CAMP DOWIE BOULEVARD, P. O. BOX 2363, FORT WORTH, TEXAS 76101

(817) 738-1933

December 23, 1968

Mrs. Edith G. Halpert  
Director, Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Edith:

I was delighted to hear from you and only wish that you could have been with us for the opening of Laura Gilpin's show. It was fun, but like so many things around Christmas time, you wonder if it is really worth the aches and pains attendant with getting materials together and all the other chaos that is going on.

Indeed I do remember the Niles Spencer painting, "Blast Furnace", from the show. I wish that we could pick up this opportunity now, but at the moment I seem to be overextended on accessions. You are very sweet to remember my request for first opportunity. Please keep us in mind and though I must pass right now on the Spencer, we are still interested in other things. Sal joins in very best wishes to you for the holiday.

Sincerely,

  
Mitchell A. Wilder  
Director

MAW:lb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*From the Desk of*

RICHARD A. SHWALB, D. D. S.

TELEPHONE 366-0190

17 WEST BLACKWELL STREET

DOVER, N. J. 07801

November 25, 1968

Dear Mrs. Helpert,

I assure that not having heard from you regarding the possible sale on consignment of the Ed Reinhardt mural, you have no news thereof. Do you think it priced too high?

Thank you.

Sincerely,

*Dr. R. A. Shwalb*  
Dr. Richard A. Shwalb

P.S. At sometime in the future could you return my photos of the mural.



November 21, 1968

Miss Harriet Dolphin  
2635 North 16th Street  
Phoenix, Arizona

Dear Miss Dolphin:

Your letter arrived today and I regret to say  
Mrs. Halpert is away.

I know nothing about the artist mentioned by  
you.

Furthermore, because of the many requests she  
receives almost daily for information which  
requires considerable reference time, she is  
now preparing a pamphlet to explain why she  
cannot possibly handle the tremendous volume  
of inquiries of an educational nature.

In referring to your letter again, it seems  
logical that Helen Smiley Peto could be of  
considerable help to you.

Sincerely yours,

Murray M. Wax

not to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

November 23, 1968

➔ Mr. Leigh B. Block  
Suite 1170  
Inland Steel Building  
30 West Monroe Street  
Chicago, Illinois 60603

Dear Mr. Block:

I hope you will forgive me for not sending the information you requested - the current appraisal value for the oil painting by Charles Sheeler WESTERN INDUSTRIAL.

Unfortunately, it has been impossible, as you have probably heard and read - the employee situation has become so difficult that a great number of organizations have moved out of New York City. In my small way, I have had the same problems and it was only yesterday that I found a folder marked "urgent" in the book-keeper's cabinet.

Since the exhibition to which you were kind enough to lend your painting will travel to two other parts of the country, at least you will have the correct figure from the time the exhibition leaves the Smithsonian for Philadelphia and New York.

I am enclosing the appraisal form.

I am sure that you will understand the situation, and I hope to see you when you are next in New York.

Sincerely yours,

Enc.

See ~~APPRAISAL~~  
file



Vance E. Kondon, M.D.

1322 GARNET AVENUE  
SAN DIEGO, CALIFORNIA 92109

November 15, 1968

Mrs. Edith Halpert  
Downtown Gallery  
465 Park Ave.  
New York, New York 10022

Dear Mrs. Halpert:

I am enclosing a \$1000.00 check as payment  
on the Max Weber oil, "Burlesque. I abso-  
lutely love it.

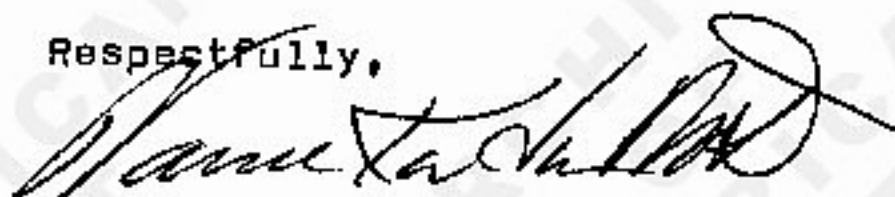
I do hope you have been able to get household  
help. It's so difficult to get any decent  
help these days, at any price.

One thing for sure. Don't let them get you  
down!

I would like to have a "Kuniyoshi" in my  
collection. Won't you let me know what you  
may have available?

I sincerely wish you are well recovered from  
your recent hospitalization.

Respectfully,



Vance E. Kondon, M.D.

VK/mg  
Encl.

Edith write Museum

For to publishing information regarding sales transactions,  
archivers are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
published after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
y be published 60 years after the date of sale.

Mr. James F. Mathias:

I must apologize for the delay in answering your letter. During the past month, the gallery has been closed and your letter was mislaid by a temporary employee.

I am very happy to recommend Abraham J. Tobias for the Fellowship from the John Simon Guggenheim Memorial Foundation.

About a year ago, I had the good fortune of meeting Tobias and seeing a fair cross-section of his work in various media. It was a rare experience for me to see such a remarkable variety of technique and subject matter; and, most important was the fact that he anticipated by many years the so-called new directions - including the shaped canvas, etc.

On the basis of my experience, I heartily recommend him for this Fellowship.

December 27, 1968

Director, The Downtown Gallery  
465 Park Avenue, New York, N.Y. 10022



DOUBLEDAY & COMPANY, INC. *Publishers*



375 PARK AVENUE, NEW YORK, N.Y. 10017 TEL: 212 TA 6-2000

*Anchor Books*

November 19, 1968

Mr. Wax  
Photo Reproductions  
Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mr. Wax:

As requested in my telephone conversation with you this morning, would you please send an 8" x 10" glossy print of "The Banquet" by Jack Levine. According to records in the Museum of Modern Art, your negative number is LANCES 2584. We would like to use this illustration in a book we are doing on the 1940's and we do have the permission we need from Mr. Levine.

Thank you for your assistance. I would also request that you let me hear from you as soon as possible as we are working on a fairly tight schedule. Again, thank you.

Sincerely,

Paula L. James  
Doubleday Anchor Books

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

*Guglielmi*

November 21, 1968

George M. Liss  
Certified Public Accountant  
507 Fifth Avenue  
New York, New York 10017

Dear Mr. Liss:

Please forgive the delay in answering your letter.

I was away for about ten days and now I find that our accountant is up in Vermont. As soon as he returns (not longer than a week) I will send you the information which you requested.

Sincerely,

cc: Mr. Stephen Guglielmi



- 2 -

Enclosed here I am returning the draft of your 1939 broadcast text. We have made a Xerox copy for our file.

Sincerely,



Pinkney Near  
Curator

PN:ec  
Enclosure

P.S. - A photo and brief biography of our authors are published at the back of each issue of AIV. Your photo and biography material would therefore be much appreciated.

Prior to publishing information regarding sales transactions, transmitters are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 20, 1968

Mr. Abraham Rattner  
830 Greenwich Street  
New York, New York

Dear Mr. Rattner:

Although we have a receipt from Grosso & Co. indicating that the following paintings were picked up and delivered by them to the Kennedy Gallery (Grosso #18598) on September 27, 1968, we do not have a signed receipt from you. I am therefore sending to you two forms, one of which should be signed and returned to us promptly so that our records are accurate and up to date. You should retain the second sheet (copy) for your own records.

O11 THE PARADE, 1967 #67/02 57"x14"

O11 THREE FIGURES, 1964 #64/12 51 1/4"x63 3/4"

Mrs. Halpert is ill and I am taking care of some of these matters for her. I am sure she sends regards to you and Mrs. Rattner.

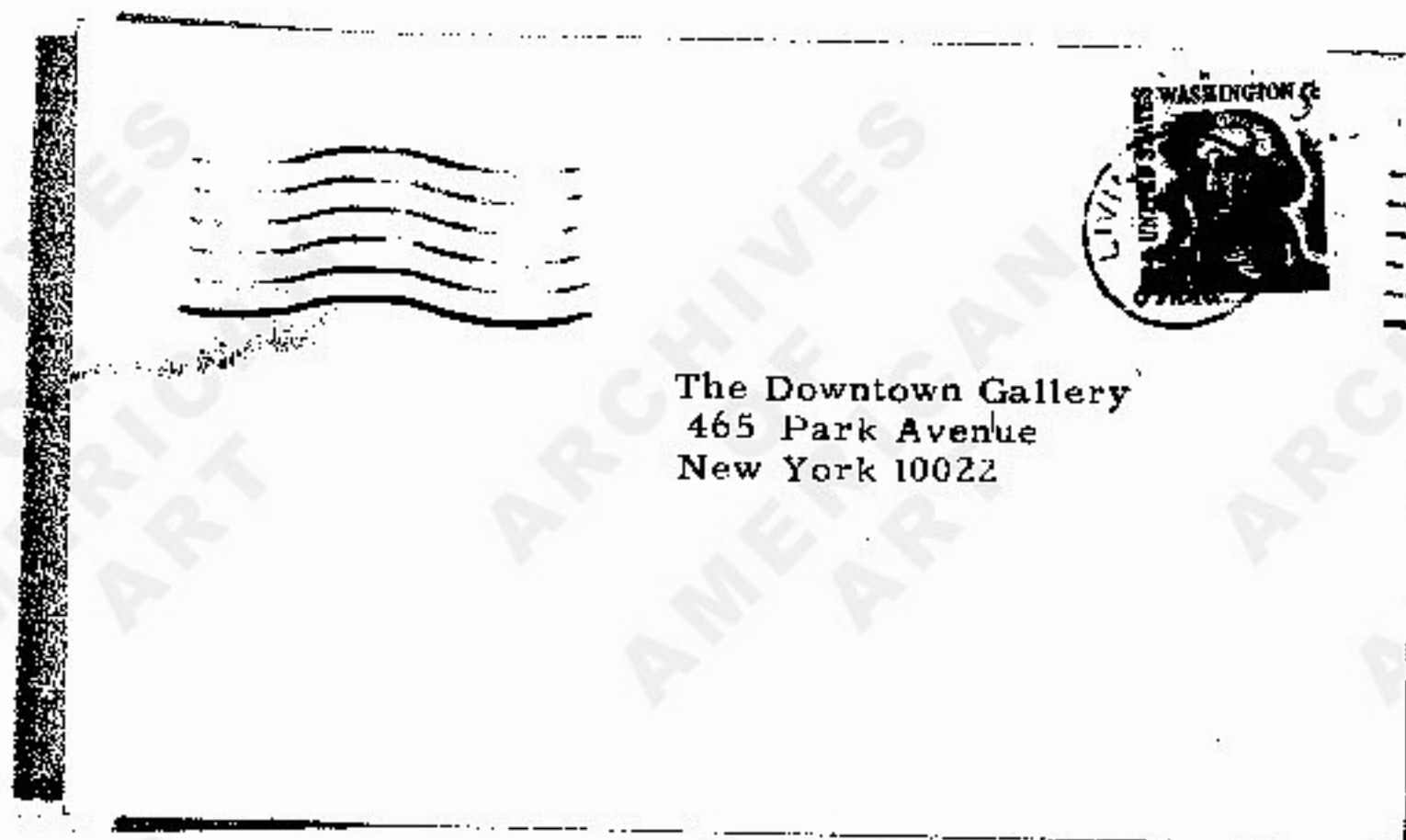
Sincerely,

Murray M. Wax  
Secretary to  
Mrs. Edith G. Halpert

MMW/me  
Enclosures



rior to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



*Copy*

November 27, 1968

Railway Express Agency, Inc.  
Att. Mr. L. R. Howard  
Division Operations Manager  
377 Aliso Street  
Los Angeles, Calif. 90012

Dear Sir:

We refer to a shipment made by us on November 18th last, under collect receipt #89-05-00, with \$550. value declared, plus our COD charges of \$34.75, addressed to:

VICTOR SONIG  
50 LOPEZ AVENUE  
LOS ANGELES, CALIF.

Enclosed you will find photostatic copy of said receipt.

We have just learned that the shipment should have been addressed to SAN FRANCISCO, California, rather than Los Angeles, and would ask that you please reconsign same to the above party, at 50 Lopez Avenue, in San Francisco, Calif., including transportation charges from Los Angeles to San Francisco.

Your immediate attention will be appreciated.

Very truly yours,

W. S. HUDNORTH & SON, INC.

*Charles M. Johnson*

CW:gn  
cc-Mr. Victor Sonig  
cc-Downtown Gallery  
Air Mail

Enc.



# THAMES AND HUDSON LTD

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30-34 BLOOMSBURY STREET LONDON W.C.1.



26 November 1968

Dear Miss Halpert,

Thank you for your letter of the 11 November, and for all the information you kindly sent. The photograph of the Stuart Davis arrived in good condition, and we are very grateful indeed for the trouble you have gone to in sending it to us.

\* I enclose herewith your permission form duly signed, keeping the copy for our records here.

As you suggest, we will be getting in touch with the Smithsonian Institution for a transparency of this painting.

With many thanks for all your help.

Yours sincerely,

*Caroline Hobson*  
Caroline Hobson

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, NY. 10022

Not to publishing information regarding sales transactions.  
Members are responsible for obtaining written permission  
on both sides and purchase involved. If it cannot be  
established after a reasonable search whether an artist or  
purchase is living, it can be assumed that the information  
may be published 60 years after the date of sale.

# THE CONTEMPORARIES

c/o Jonathan Woodner Co.

660  
MADISON AVENUE - NEW YORK, N. Y. 10021  
TEL. TOLL FREE 800-451-5430 No. 8 - 5430

December 12th, 1968

Mrs. Edith G. Halpert  
Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Mrs. Halpert:

The Contemporaries closed at the end of February, 1968. We are at present engaged in disposing of our large inventory of paintings, sculpture, drawings, prints, etc.

Our records show a purchase by your Gallery, in 1966, of twenty prints by Abe Rattner, - - "Landscape with Figures," "Why," "Blue & Purple" and "The Valley."

In reviewing the correspondence on Mr. Rattner, I learned that your interest in Mr. Rattner's work goes back much further than that of The Contemporaries. I came across this information while preparing a form letter offering the prints to various dealers. I feel that because of this information I should offer the prints to you before contacting any one else.

The price to you is \$60.00 per print. This is considerably less than you paid in 1966.

I would appreciate hearing from you.

Sincerely,

THE CONTEMPORARIES INC.



S. J. Yannacci

SJY:gh

or to publishing information regarding sales transactions, members are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48823

KRESGE ART CENTER GALLERY

December 6, 1968

The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Sir:

We are in receipt of your statement for the  
month of December.

The necessary papers have been processed and  
you should receive payment shortly.

Sincerely,

*Mrs. E. Woodruff*  
(Mrs.) E. Woodruff  
Secretary to Dr. Paul Love

ew

*File  
Kresge  
Art  
Center  
Pd from*

for publishing information regarding sales transactions,  
archivers are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

12/10/68

✓  
HEIN HENINGER  
GUMP'S GALLERY  
250 Post St.  
S. F., Calif - 94108

BUDWORTH ADVISES  
SHIPMENT NOT RECEIVED.  
HOW WAS IT SENT? WHERE?  
WAS IT SENT TO ZORACH  
ESTATE IN ERROR? ADVISE

EGHALPERT -

DOWNTOWN GALLERY



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

## CORRESPONDENCE

1969

*communication between the Museum and the rapidly changing community it now serves.*

*The advent of the Community Gallery has proved to be one of the Institute's most effective programs in terms of involving the masses. For example, the Gallery's inaugural exhibit last September 29 (comprised of Contemporary Afro-American Arts by artists from the Bedford-Stuyvesant area) drew tens of thousands of visitors, many of whom visited a museum for the very first time. The concomitant interest in the immediate success of this unique project has brought numerous inquiries from across the country and as far away as Paris, France.*

*This exhibition by Puerto Rican artists has evoked equal interest by the public as well as in art circles throughout the city, the most obvious reason being that very few New Yorkers are aware of the artistic prowess and enormous creativity of the Puerto Rican people.*

*These ten (10) artists, who range in age from 19 to 43, are highly skilled indeed. All but four of them are advanced scholarship students in some of the most respected art schools in this area, including Pratt Institute, the Art Students League of New York and the School of Visual Arts. Even though several of them are holders of scholarships, the others work evenings and weekends to pay their tuition and the cost of supplies. There are at least a couple of high school dropouts among them who, happily, have found their niche in life. A more dedicated group of young artists one isn't likely to encounter.*

NOTE: *A black-tie private preview will be held Saturday, January 11 (5:00 p.m. to 8:00 p.m.), to which the press and other guests will be invited by formal invitation.*

*For further information, please contact Henri Ghent at 638-6693.*



Encl. Plach 12-17-68]

# THE DOWNTOWN GALLERY

Established 1926

EDITH OREGOR HALPERT, Director  
Consultation by appointment only  
Telephone: Plaza 3-3707

465 PARK AVENUE  
NEW YORK, N. Y. 10022

Not to publishing information regarding sales transactions.  
Researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Remarks on the Armory Show and my watercolor 'Babe La Toue'  
which was one of my five pictures included. (by Stuart Davis)  
.....

This water color is one of a great many I made while  
still a student at the Henri School of Art at 1947 Broadway,  
New York City. Robert Henri was the best Art teacher of  
his time because as a Realist he thought of Art as a function  
of Time, Place and People in an historical present. His  
students were fortunate in getting the facts of life as  
commensurate with Art. Other schools taught it as a  
discipline of Manners. The vigor of his point of view  
was demonstrated by the Armory Show where his principles  
were manifest as accomplishments in the work of European  
artists of the Modern School.

The universal denominator of these principles was  
the authority of personal freedom and responsibility,  
and remains today our chief inspiration for maintaining  
contact with Man's historical invention and belief that  
he means something.

Stuart Davis

December 31, 1957

DAVIS • DOVE • KUNIYOSHI • G. L. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZORACH  
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO  
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

December 17, 1968

Miss Bernice Fong  
961 Union  
San Francisco, California  
94133

Dear Miss Fong:

In reply to your recent letter, I regret to state that there are no prints of Arthur Dove as he never worked in this medium.

We have oils, watercolors and drawings by him and I am sure that no one else has any graphics.

Thank you for your inquiry.

Sincerely,





PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

December 2, 1968

Mrs. E. G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

We are planning to collect the two Marin water colors, which you are so kindly lending for our exhibition, on Tuesday, December 17. If this date will not meet with your convenience, would you kindly telephone me collect.

Thank you very much.

Sincerely yours,

*Gertrude Toomey*  
Gertrude Toomey  
Registrar

GT/mw

- 2 -

experiences there last summer. What a people! I might say that if things get cleared away for you and you have the strength to do it, going there for a visit would be very life giving.

With warmest regards and every good wish for the riddance of all the miseries.

Sincerely,

Allen Z. Miller

BF:ss

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



view to publishing information regarding sales transactions; researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THIS SIDE OF CARD IS FOR ADDRESS



Miss E. Halpert  
The Downtown Gallery  
465 Park Ave.  
New York, N.Y.

MILTON LOWENTHAL  
COUNSELOR AT LAW  
ELEVEN BROADWAY  
NEW YORK 4, N. Y.  
DIGBY 4-0799

December 5, 1968

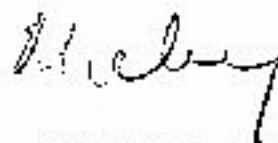
Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Edith,

I enclose herewith copy of memoranda Joy just  
sent me. Will appreciate your checking the lists.

Will telephone you about it next week.

Sincerely,



MILTON LOWENTHAL

ML/sf  
Encs. (2)

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



# THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director  
Consultation by appointment only  
Telephone: PLaza 3-3707

465 PARK AVENUE  
NEW YORK, N. Y. 10022

December 31, 1968

Miss Emily Farnham  
1108 South Overlook Drive  
Greenville, North Carolina 27834

Dear Miss Farnham:

This letter gives you permission to use a reproduction of Charles Demuth's oil painting HOMAGE TO GERTRUDE STEIN, (LOVE, LOVE, LOVE), 1928 for reproduction in her book to be titled Behind a Laughing Mask: A Biography of Charles Demuth. However, it is limited to this publication and to no other publications under any circumstances without further specific permission.

As this letter represents a formal agreement, please sign the original copy and return it to us for our records.

Sincerely yours,

*E. Gregor Halpert*

Signed by \_\_\_\_\_  
Date \_\_\_\_\_

*Emily Farnham*  
*January 5, 1969*

Thank you.  
N.B. - I am returning the carbon copy because only the original copy was signed by Mrs. Halpert. *E.G.*

DAVIS • DOVE • KUNIYOSHI • G. L. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZORACH  
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO  
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

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**KRANNERT ART MUSEUM**

College of Fine and Applied Arts, University of Illinois, Champaign 61820

November 25, 1968

Mr. William Kennedy  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mr. Kennedy:

Thank you for your prompt reply to our letter of November 15 enclosing the needed data and photographs for our exhibition catalogue of CONTEMPORARY AMERICAN PAINTING AND SCULPTURE.

We have forwarded the photographs of the Broderson works and the Zorach sculpture to Dean Weller's office, with a request that he send us his decision about the work of these two artists.

I am enclosing the loan agreement forms for Broderson and Zorach now, and when you have the answer about the selection you can put in the pertinent information.

Sincerely yours,

*Muriel B. Christison*

(Mrs.) Muriel B. Christison  
Associate Director

MBC:w  
Enclosures



aca Galleries

63 E. 57 Street, New York 10022 • PLaza 5-9622

December 6, 1965

Dear Edith

It was so nice to meet  
you at the Museum of Modern Art.

Thanks for leading us this  
wonderful portrait

Sincerely

George

American Contemporary Art Galleries • Member Art Dealers Association of America Inc.

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searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

CAPITAL UNIVERSITY

An Educational Institution  
of The American Lutheran Church  
Columbus, Ohio 43209  
614 236-8817

H. L. Yochum,  
President

Office of the President

December 16, 1968

Mrs. Edith Gregor Halpert  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

At the meeting of the Board of Regents of Capital University on December 10, approval was given to the recommendation of the Committee and of The Faculty that the degree Litterarum Humanarum Doctor be conferred upon you in connection with the dedication of our new Learning Center. The tentative date for this significant event in our school calendar is Sunday, April 27, 1969.

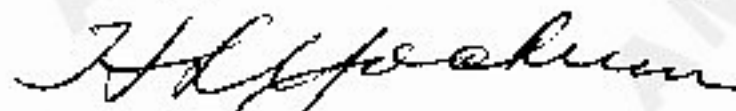
It was the feeling of The Faculty that this action is particularly appropriate as we recognize the great importance of the fine arts in our program of higher education in connection with the dedication of this new building, to serve as the center of our learning and teaching activities. The other recipient of an honorary degree on this occasion will be Dr. Ethel J. Alpenfels, Professor of Anthropology at New York University. She will represent our interest in the various areas of the social and behavioral sciences.

At this time I am asking you to do us the honor of accepting this degree and to reserve April 27 for this occasion. You will receive further details later regarding the schedule of the day. Our chief concern is that you may be available throughout the afternoon and early evening.

News releases will be issued several weeks before the big event. We shall need a picture, a glossy print, for this purpose. We have your biographical data.

Please do me the favor of acknowledging this communication and, I sincerely hope, assuring me that you can be present on this occasion.

Cordially yours in HIS service,



H. L. Yochum, President

HL.Y/bg

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# W. S. BUDWORTH & SON, Inc. — ESTABLISHED 1867

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Columbus 5-2194

PUBLIC SERVICE COMMISSION  
CERTIFICATE # NYC 524

424 WEST 52nd STREET  
NEW YORK 19, N. Y.

December 3, 1968

Downtown Gallery  
465 Park Avenue  
New York, N.Y.

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

Please arrange to have ready for our call on Monday, December 16th, your 12 works by KUNIYOSAI which you are lending for exhibition at the University of Florida, in Gainesville, and later at the Smithsonian Institution, in Washington.

Unless you advise to the contrary, we shall assume that everything will be in order for our call on that date.

Faithfully yours,

W. S. BUDWORTH & SON, INC.

Charles W. Johnson

CWJ : gm

## TERMS AND CONDITIONS

This carrier's liability for loss or damage is limited to a maximum of \$25.00 per piece or package, unless the shipper declares in writing on the shipping documents a greater value. Where a greater value than \$25.00 per piece or package is declared by the shipper the carrier will obtain appropriate insurance coverage for such excessive value for and at the expense of the shipper.

All services will be performed, as agreed, subject to delays caused by labor troubles, riots, the elements or other causes beyond control of W. S. Budworth & Son, Inc.

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THE BUTLER INSTITUTE OF AMERICAN ART



Phone 743-1711 • • • • 524 Wick Avenue  
YOUNGSTOWN, OHIO 44502

December 13, 1968

The Downtown Gallery  
32 East 51st St.,  
New York, 22, N.Y.

Dear Miss Halpert:

Kindly send an extra copy of Ben Shahn  
Exhibition ( March 3-28, 1959.) and bill.

Sincerely,

*Margaret S. Kaulback*

(Mrs.) Margaret S. Kaulback  
Assistant Educational Director

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
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for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



II

JEFFERSON GALLERY

1074 NORTH DOHENY DRIVE  
LOS ANGELES, CALIFORNIA

90069

Are we going to be able  
to put together a Dove  
show as we've discussed?  
Also how about the  
Marin etchings?

Letter from Tessie Zorach  
requested return of the  
work I have here. I'll  
send it to you & bill  
the Zorach collection if  
ok with you.

I do hope you are  
not too fatigued & now  
have an assistant with  
your interests first in  
mind.

Foredest regards  
Tom J.



## RED, WHITE, AND BLUE ROOMS

Flag colors of America's Old Glory, Britain's Union Jack, and the French Tricolor, red, white, and blue make a gay, stirring combination, particularly well adapted to decorating small rooms. For example, the little sitting room below is at once bright and cozy by virtue of an artful mixture of two prints of different eras. The pattern of red poppies on a white background, used for draperies and echoed in pillows, is a contemporary design; the blue-and-red table cover is an eighteenth-century documentary print. Glazed red walls contrast in texture with red

velvet upholstery, and Portuguese ginger jars strike a further blue note. Another smart case in point is the entry hall opposite. The walls and chairs are covered in matching fabric—a king-size houndstooth check. On the walls are tile plaques bearing the seals of France and the United States, hung with tasseled cords. Their red is repeated in the chair trimmings. The floor is brilliant-red glazed tile, with a blue area rug, and the little footstool is ceramic.

PHOTOGRAPHS BY NORMAN KATLSON  
BELOW: RED, BLUE, WHITE. OPPOSITE: FARRAR,  
COLMAN, TILLY, COUNTRY HOUSES, 1903.  
HIGGLOW SAN, 1911. TOP MINOR, 1900



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 17, 1968

Mr. Thomas Jefferson  
JEFFERSON GALLERY  
1014 North Doheny Drive  
Los Angeles, California 90069

Dear Tom:

I appreciate your thoughtfulness in sending me the newspaper clipping - but I certainly did not like the title. My works have never been on display - not even on the West Coast.

I am pleased that you are having such success with the show, and now that I have looked at the consignment invoice I was really surprised that I gave you such hot numbers, some of which I will have to ask you to return in the near future. Incidentally, will you please let me know which of the items have been sold. I am running very short on Sheeler whose Memorial Show which opened at the Smithsonian on October 10th and is scheduled for the Philadelphia Museum and the Whitney Museum thereafter.

I also need the Zorachs badly and John Storrs who is to have a large exhibition at the Corcoran Gallery shortly comprising both his paintings and sculptures. I also have just sold two of the small consignment group of Stuart Davis paintings etc.....

Do let me hear from you soon, and advise when you are sending the Zorachs and Storrs'.

Very best regards,

Sincerely,



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

110 Bleecker Street  
New York, New York 10012  
December 9, 1968

The Downtown Gallery, Inc.  
465 Park Avenue  
New York, New York 10022

Gentlemen:

Would you be kind enough to advise me regarding the size of the edition of Ben Shahn's Branches of Water or Desire. The enclosed copy of my receipt only seems to show that mine is the fortieth of the run.

Thank you very much.

Very truly yours,



Haskell Edelstein

P.S. Please note our change of home address.

also  
POL

Mr. Geoffrey Clements

November 26, 1968

Sculpture, cont.

Negative No.

P <u>Abstract Figure</u>	45-694
P <u>Gendarme Seated</u>	56-507
P <u>Winged Horse</u>	45-841
<u>The Horse</u>	45-746

*agent*

Paintings

P <u>Dunk</u>	55-292
P <u>Abstract IV</u>	55-803
P <u>Abstraction in Blue &amp; Green</u>	55-291
P <u>Noel</u>	55-186
P <u>Abstract II</u>	55-804
P <u>Jour de Fete</u>	55-188
P <u>Abstract-Fleurs de Lis</u>	55-287
P <u>Abstraction</u>	55-293
P <u>Chatecaillie</u>	55-200
P <u>Three People Abstract</u>	55-290
P <u>Fish Abstraction, 1938</u>	59-212
P <u>Walking on the Grass</u>	55-189
P <u>The Battle</u>	55-199
P <u>Mouse and Cheese</u>	55-190
P <u>Abstract V, 1934</u>	55-192
P <u>Communication around a Void</u>	55-191
P <u>Dolphin</u>	55-184
P <u>Untitled 1933</u>	55-187
P <u>Nebulous</u>	55-289
P <u>Organisms I</u>	55-288
P <u>Abstract I 1932</u>	55-195
P <u>St. Sebastian</u>	55-197
P <u>Religion</u>	55-193
P <u>Room 11, 1931</u>	55-196
P <u>Portrait of an Aristocrat</u>	55-194
P <u>Double Entry</u>	55-198

Drawings

P <u>Aile de Notre Dame Noel, 1917</u>	55-293
P <u>Bahr</u>	55-287

Thank you for your prompt attention to this request.

Sincerely,

James P. Pilgrim  
Curator

JPP/edc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



F  
December 11, 1968

Miss Louise A. Doherty  
Art Editor  
Ginn and Company  
Statler Building  
Boston, Massachusetts 02117

Dear Miss Doherty:

In Mrs. Halpert's absence from the Gallery,  
your recent letters have been brought to my  
attention.

Since we no longer represent the Marin Estate  
and cannot find a photo of SEASCAPE FANTASY,  
MAINE, 1944, I regret that we cannot be of help  
to you in this matter.

Sincerely,

Murray M. Wax  
Secretary to  
Mrs. Edith G. Halpert

MMW/me

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

SEASON'S GREETINGS

And a fine New Year with continued  
adherence to principles and some  
joy too

Albert Landy



2635 North 16th. Street  
Phoenix, Arizona  
November 18, 1968

The Downtown Gallery  
Park Avenue at 57th. Street  
New York, 10022 , New York

Dear Mrs. Halpert:

I am a graduate student in art history at Arizona State University in the midst of my research on the American painter, John Frederick Peto and particularly his painting "The Rack" in our Collection of American Art. Having read Alfred Frankenstein's book After the Hunt, I realize as did Mr. Frankenstein, the important role you played in bringing to light the many Harnett and Peto paintings over which so much confusion existed.

My advisor, Harry Wood, has suggested that I write to you for any leads or suggestions you might have concerning Peto that might not have been revealed at the time Mr. Frankenstein wrote his book. There is no known correspondence of J.F. Peto, although I have placed ads in the New York Times Book Review and the Saturday Review in hopes that something might come to light. I have also contacted Peto's daughter, Helen Smiley Peto, in Island Heights, New Jersey.

I would appreciate any leads or suggestions from you, especially considering your key role in this important area of American painting.

Sincerely yours,

*Harriet Dolphin*

Harriet Dolphin

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*Appraisal*

December 17, 1968

Miss Joann Blum, Secretary to  
Mr. Sigmund M. Hyman  
Pension Planners of Baltimore, Inc.  
Suite 900 - One Charles Center  
Baltimore, Maryland 21201

Dear Miss Blum:

In response to your recent letter, I am listing  
below the current valuation of the following  
painting by Stuart Davis:

HARBOR GLOUCESTER (also known as ROCKY NECK)  
Watercolor, Size: 17½"X 13" .....\$4,500.00 - *Good*

Also, for your information Mr. Hyman bought  
this painting in January 1963 for \$600.00.

Despite the fact that he had acquired this  
painting at such a bargain price, a quick look at  
our records indicated that ~~has~~ never returned *he*  
to make further purchases from us. This is in  
answer to the request to list any further pur-  
chases.

Sincerely,

rior to publishing information regarding sales transactions,  
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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



November 18, 1968

Miss Edith G. Halpert, Director  
The Downtown Gallery,  
465 Park Avenue  
New York, New York 10022

Dear Miss Halpert:

The Carleton Centennial Print Show is still traveling under the direction of the American Federation of Arts. The final exhibition, we believe, is scheduled for December 28, 1968-January 19, 1969, after which engagement the show will be returned to us for dismantling and return of borrowed pieces.

The lithograph by Abraham Rattner, and the silk-screen by Ben Shahn, about which you inquired in your letter of November 13, will be returned to you as soon after the close of the tour as possible.

Very truly yours,

Raymond I. Jacobson  
Chairman

RJ:ew

F  
Hayes

December 3, 1968

Cirker's Hayes Storage  
Warehouse, Inc.  
305 East 61st Street  
New York, New York 10021

Gentlemen:

Please deliver to the ACA Gallery clerk bearing this letter the painting by Samuel Halpert which I left with you (on the first floor) yesterday afternoon.

His name is Stephen Spiro and his identification appears on the ACA letterhead.

Please have him sign the copy of the receipt, and we would appreciate it if you would do so also and return one copy to us with both signatures appearing thereon.

Thank you.

Sincerely,

Enc.



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# McCall's

FIRST MAGAZINE FOR WOMEN

E  
M

December 13, 1968

Downtown Gallery  
465 Park Ave.  
New York, N.Y.

Dear Mrs. Halpert:

A painting entitled "Lizzie Borden" by Morris Broderson was used by McCall's Magazine in an editorial piece which was entered in The Society of Illustrators annual show. As it has won an award, we are required to obtain the original artwork for hanging in the Society's exhibition. Of course, all works are returned as soon as the exhibition is over.

I would appreciate your letting me know if it is at all possible for us to obtain the loan of this particular piece of artwork or, if not, from whom we might do so.

Thank you.

Sincerely,

*Mary Anne GaNun*  
Mary Anne GaNun  
(ext 983-4291)

TWO HUNDRED THIRTY PARK AVENUE, NEW YORK, N. Y. 10017 (212) 963-3200

# WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

December 20, 1968

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y.

Dear Mrs. Halpert:

At the written request of Tessim Zorach, we returned William Zorach's sculpture, Youth, which was included in our exhibition, The 1930's: Painting and Sculpture in America, to the Zorach Collection at 276 Hicks Street, Brooklyn, New York, by the Berkeley Express.

Sincerely yours,

*Margaret McKellar*  
Margaret McKellar  
Executive Secretary

MMCK/ss

*file to remove  
assignment from  
mm*

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President John I. H. Baur, Director Lloyd Goodrich, Advisory Director

or to publishing information regarding sales transactions, such as are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.



F Nov, 19, 1968

Dear Mrs. Halpert,  
Please forgive us  
for inconveniencing you  
with our check dated  
Oct. 28, 1968 marked  
"Insufficient Funds".

Long distance banking  
has caused us no end  
of difficulties, and  
short of using  
computer techniques, to  
expedite our business  
matters, it's almost  
impossible to be accurate  
all the time.

If you would

KRANNERT ART MUSEUM  
University of Illinois  
Champaign, Illinois 61820

Due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Exhibition: CONTEMPORARY AMERICAN PAINTING AND SCULPTURE, 1969  
March 2 through April 6

Please fill in this blank for our records and exact catalogue information.

ARTIST'S FULL NAME \_\_\_\_\_

EXACT TITLE OF WORK \_\_\_\_\_

DATE OF WORK \_\_\_\_\_

MEDIUM AND SUPPORT \_\_\_\_\_

SIZE (painting, unframed):  
(sculpture, actual piece): Height \_\_\_\_\_ Width \_\_\_\_\_ Depth \_\_\_\_\_

INSURANCE: Do you prefer to maintain your own insurance? \_\_\_\_\_

If not, for what VALUE shall we insure the work? \_\_\_\_\_

PRICE, if for sale: \_\_\_\_\_

LENDER'S NAME: (as it should appear in the catalogue)  
\_\_\_\_\_

ADDRESS FROM WHICH WORK IS TO BE COLLECTED: \_\_\_\_\_  
\_\_\_\_\_

ADDRESS TO WHICH WORK IS TO BE RETURNED: \_\_\_\_\_  
\_\_\_\_\_

PERMISSION TO REPRODUCE WORK IS GRANTED, UNLESS NOTED HERE.

Signed (Lender or Dealer's name): \_\_\_\_\_

Date: \_\_\_\_\_

Please complete and return promptly with PHOTOGRAPH of work to the Krannert Art Museum, Champaign, Illinois 61820.



Vance E. Kondon, M.D.

1322 GARNET AVENUE  
SAN DIEGO, CALIFORNIA 92109

December 6, 1968

Mrs. Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

I am enclosing a copy of the original letter I sent to you regarding the arrangement made for payment of the painting, "Burlesque", by Max Weber. Mr. Hickman from the Fine Arts Gallery called and said you had misplaced it. I am happy to forward this to you. Once again, I hope this finds you in good health.

I have not received any response to my requests regarding the work of Kuniyoshi. Maybe when you have an opportunity, you can let me know about his work that you have available.

Best wishes for happy holidays.

Sincerely,



Vance E. Kondon, M.D.

VK/mg  
Encl.

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# THE BUTLER INSTITUTE OF AMERICAN ART



Phone 743-1711 • • • • 524 Wick Avenue  
YOUNGSTOWN, OHIO 44502

December 28, 1968

The Downtown Gallery  
East 51st Street  
New York, N.Y.

Gentlemen:

Please send one copy of the Ben Shahn Exhibition catalogue, March 3 to March 28, 1959.

Please bill me personally, as I am most interested in Mr. Shahn's forward on Art.

Sincerely,

*Margaret S. Kaulback*

(Mrs. E.D.) Margaret S. Kaulback  
Assistant Educational Director

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Follow-up  
Hold for signed  
Copy of letter of  
permission

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December 31, 1968

Miss Emily Farnham  
1108 South Overlook Drive  
Greenville, North Carolina 27834

Dear Miss Farnham:

I am sorry to be late in my reply to you but we have been tied up and have had a serious shortage of help, and we are just about getting straightened out.

I am enclosing a letter in duplicate, which is self-explanatory regarding permission to use a reproduction of Charles Demuth's LOVE, LOVE, LOVE, 1928. Please sign and return it to us for our records. This is a new ruling that we must have a written statement regarding future reproductions of various types and always limit our consent to one use. If you cannot obtain the color transparency or plate from Time Magazine, we will have our photographer make a color transparency of the HOMAGE TO GERTRUDE STEIN (LOVE, LOVE, LOVE) 1928 for which we will send you the bill.

There are two versions of THE PURPLE PUP, one of which I sold, but I still own the first version. I have had it so many years that I cannot recall where I purchased either one.

I do not recall the title THE RED PARROT, and I have no idea who owns the picture.

Sincerely,

EGH/mau

November 23, 1968

Miss Jeannette Edelstein  
Secretary to Mr. Lester Avnet  
AVNET, INC.  
Time & Life Building  
Rockefeller Center  
New York, New York 10020

Dear Miss Edelstein:

Since Mr. Avnet is away, I am writing directly to you (now that I have returned from a trip myself) to advise you that I will be delighted to ship the Stuart Davis HIGHTSTOWN TURNOFF, 1960 to the Avnet residence in New York, but cannot omit the New York City sales tax under the circumstances.

On the other hand, I will be glad to make the bill and shipping address to the Joan Avnet Gallery which has a resale number.

We are ready to send off this painting and have already asked Budworth to make the pick-up on Monday or Tuesday, but I must have your reply before I specify the shipping address.

Incidentally, since our insurance ends at the "portal", would you please have this painting added to the Avnet insurance floater.

Sincerely yours,



December 26, 1968

Mr. Henry H. Ploch  
99 Rutgers Place  
Clifton, New Jersey

Dear Mr. Ploch:

I am very pleased that you are happy with your Stuart Davis painting BABE LA TOUR, and also that you saw the Dove exhibition at the Museum of Modern Art.

Again, you picked one of my favorites, Dove's COLORED DRAWING IN OIL, 1929. You evidently like \$9,000.00 paintings because this Dove is marked at that figure.

It is difficult for me to suggest which of the two artists - Dove or Marin - you should choose, as your next acquisition. Art is, for a true collector, such a personal matter that one has to follow his own instincts all the time.

I hope you have a very happy holiday and that we will see you soon again.

Best regards,

Cordially,

EVERETT L. BUCKMASTER  
GEORGE W. WHITE, JR.  
CHARLES MINDEL  
GEORGE L. CLARKE  
SAMUEL D. HILL  
JOSEPH C. JOHNSON

JOHN F. FOLEY, JR.  
ROBERT A. MITTELMAN  
PHILIP O. FOARD  
PAUL L. BETZ  
FREDERICK H. STALFORD  
STEPHEN C. WINTER

LAW OFFICES

BUCKMASTER, WHITE, MINDEL & CLARKE

10 LIGHT STREET  
BALTIMORE, MD. 21202  
TELEPHONE: 655-6747

MORTON E. ROME  
COUNSEL

TOWSON, MD. OFFICE  
305 W. CHESAPEAKE AVE.

December 2, 1968

Mrs. Edith Halpert  
c/o Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Mrs. Halpert:

As your records will no doubt show, On December 7, 1953, I purchased an oil by John Marin entitled "Ramapo River" (15½" x 11½") for \$500.00. On November 18, 1958, I purchased an oil by Georgia O'Keeffe entitled "Waterfall II" (18" x 32") for \$3,000.00.

In answer to my inquiry, you were kind enough to write to me on May 8, 1962, advising that the value of the Marin at that time was \$1,800.00 and that the O'Keeffe was valued at about \$4,500.00.

In view of the recent great rise in value of works by American artists, it would seem appropriate for the values of these paintings to be substantially raised at this time, and my insurance agent has raised this point.

Mrs. Rome and I would very much appreciate hearing from you and hope that you will be willing to give us your best estimate as to the current value of the two paintings.

A mutual friend has stated that you haven't been quite as active recently as you used to be. Is this right? In view of the almost wild prices which art brings these days, I'm sure that you wish that you hadn't sold anything until 1968! I might add that Mrs. Rome and I have the same feeling - although exactly in reverse - we wish that we had bought everything we saw back in the 1950's.

Both of us hope that you are well and send our kindest regards.

Sincerely yours,



MORTON E. ROME

MER:ACR

Not to publishing information regarding sales transactions, answers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.



*Mrs. Roy E. Byrne*

315 S. CENTRAL AVE.  
BURLINGTON, IOWA 52601

December 31, 1968

Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Miss Halpert:

In response to your letter of December 26th, enclosed is a picture of the wooden Indian and a copy of newspaper picture. I am sorry I do not have a profile picture, but I do have many newspaper clippings, newspaper pictures and special articles that have appeared in our local paper and The Des Moines Register. George Shane, Special Feature writer for the Des Moines Register, Des Moines, Iowa recommended that we write to the Downtown Gallery.

Since my retirement from the Cigar Store the wooden Indian Maiden is in my home.

The price is \$2250.00. My wife and I will leave for California January 19th for approximately a six weeks stay. If you desire more information, our California address after

February 1, 1969 is: Villa Capri Apt 16  
115 E. Meda  
~~Glendora~~ Glendora, Calif. 91740.

Sincerely Yours,

*Roy E. Byrne*

Roy E. Byrne  
315 S. Central  
Burlington, Iowa 52601

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CIG.

12/12/68

MISS ENID KLASS

131 EAST 36<sup>TH</sup> ST.  
NYC.

Quoted -

MORRIS BRODERSON,

STILL LIFE WITH FISH 1968

check

\$1850.<sup>00</sup>

This A/c is  
pd in full 1/8/69

Davis, Sketch for Drake Univ. Mural - \$35,000.<sup>00</sup> 12/13/68

Also

{ INTERESTED IN :

MARIN - DOWNTOWN SERIES

KUNIYOSHI -

Down Payment -

4 mo. equal payments or 6 mo equal payments



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December 20, 1968

Mr. J. Brooks Joyner  
Department of Art  
University of Maryland  
College Park, Maryland 20742

Dear Mr. Joyner:

Your recent letter addressed to the Gallery regarding the work of Arshile Gorky has come to my attention.

Mrs. Edith G. Halpert has been out of town for quite some time; however, I am quite certain that we do not ~~own~~ any works by Gorky.

Sincerely,

Murray M. Vax  
Secretary to  
Mrs. Edith G. Halpert

MMW/me





Brooklyn Institute of  
Arts and Sciences  
200 Eastern Parkway  
Brooklyn, N. Y. 11238

December 26, 1968

MEMORANDUM

TO: Communications media

FROM: Henri Ghent, Director/Community Gallery at The Brooklyn Museum

SUBJECT: First exhibitions of works by Contemporary Puerto Artists at a major Museum in New York City.

An exhibition of works by ten (10) young Puerto Rican painters, sculptors and printmakers will open at The Brooklyn Museum's new Community Gallery, January 12 through February 9, 1969.

This will mark the first time that an exhibit devoted solely to the works of Puerto Rican artists will be shown within the walls of a major Museum in the Metropolitan area.

The exhibition is being sponsored by the Puerto Rican Merchants Association, Inc., (Higinio Reyes, President), with the cooperation of the Brooklyn Arts and Cultural Association, Seagram Distillers Company, Borinquen Fiesta Beer Distributors Corp., Los Angeles Bakeries, and Clemente Soto Velez.

Established for the Museum by its parent organization, the Brooklyn Institute of Arts and Sciences, the construction of the Community Gallery was made possible by a gift from an anonymous donor and a grant from the New York State Council on the Arts provided the Gallery with its first director, Henri Ghent, a 41-year-old Negro.

Realizing the increasingly important role that established cultural institutions can and should play by encouraging and stimulating the culturally disadvantaged, the Brooklyn Institute is taking a positive lead in this direction. One example is making available the full facilities of the new Gallery in The Brooklyn Museum - together with professional advice and assistance - to all creative Brooklynites, thereby providing an opportunity to exhibit under the most advantageous circumstances and, hopefully, serving to build a bridge of

John R. H. Blum  
President  
269-1890

Arthur William Raskap  
Director  
783-3870

Henri Ghent  
Assistant Director  
638-6693

Thomas A. Donnelly  
Vice President for  
Administration  
683-5000





NATIONAL COLLECTION OF FINE ARTS

EIGHTH AND G STREETS, N. W., WASHINGTON, D. C.

December 23, 1968

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Edith:

At its recent meeting, the Accession Committee of the National Collection of Fine Arts voted unanimously to accept your generous gift of the salt and pepper shakers by Charles Sheeler.

Your thoughtfulness has helped us to strengthen our holdings in the area of decorative arts.

Thank you again for your continued interest and generosity towards the National Collection of Fine Arts.

Sincerely yours,

David W. Scott, Director  
National Collection of Fine Arts

Enclosure

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15 November 1988

Mr. Norton S. Walbridge  
6292 Camino de la Costa  
La Jolla, Calif.

Dear Mr. Walbridge,

We are shipping to you today, your Braderson,

"Fish Seller, Lisbon I".

Cordially,  
THE DOWNTOWN GALLERY  
Wm. Kennedy



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December 3, 1968

**Provenance:**

BABE LA TOUR (Also Known As BURLESQUE), 1913  
Watercolor by STUART DAVIS Size: 15"X11"

**EXHIBITED:**

Armory Show (original)	1913
Art U.S.A.	4/3/59-4/19/59
Armory Show - 50th Anniversary	
Chicago Art Institute	3-4/63
Munson-Williams-Proctor Institute	
Utica, New York	2-3/63
Armory, New York City	4/63
Copley Hall, Boston, Mass.	4-5/63
Rose Art Museum-Brandeis University,	
First Wave	10/63
Davis Memorial Exhibition	
National Collection of Fine Arts,	
Smithsonian Institution	5/28-7/5/65
Art Institute of Chicago	7/30-8/29/65
Whitney Museum	9/14-10/17/65
U.C.L.A.	10/31-11/28/65
U.S. Information Agency-Exhibits Division	
(Davis Exhibition)	1/66
Musee d'Art Moderne de la Ville de Paris	2/66
Amerika House, Berlin	4-5/66
American Embassy, London	6/66
Downtown Gallery Group	12/67
Downtown Gallery Group	5/68

**REPRODUCED:**

Catalogue-Armory Show-50th Anniversary	2-5/63
The Listener (Article on Armory Show)	10/31/63

or to publishing information regarding sales transactions, and the parties are responsible for obtaining written permission from both artist and publisher involved. If it cannot be obtained after a reasonable search, whether an artist or publisher is living, it can be assumed that the information is prohibited 60 years after the date of sale.

Mr. Jack Szanto  
R.D. 1, Box 238  
Rhinebeck,  
New York 12572

Several years ago we decided to concentrate on the roster of old masters (early 20th Century) and have made no additions, and we are not planning to do so in the near future.

Therefore, I am returning your slides to you which are most interesting - but I cannot change my policy at this time or subsequently.

You will find the slides enclosed in your self-addressed envelope, and I do wish you good luck.

Sincerely,

EGH/smw  
Encl.- Box of slides



December 31, 1968

Mr. David W. Scott, Director  
National Collection of Fine Arts  
Smithsonian Institution  
Washington, D.C. 20560

Dear David:

I am glad that you are pleased with the Salt and Pepper Shakers by Charles Sheeler. It occurred to me that I should give you some history in this connection.

During the Depression, as you have probably heard (before the W.P.A. was established) the artists were having a very tough time as the purchases in that field were considered immoral by most collectors. In those days, art was still considered a luxury. This explains why, with the help of a friend who was in the commercial field, I made arrangements with a number of firms to commission our artists to make designs for "useful" objects.

\* In a few days, I will send you a photostatic copy of the catalogue for the exhibition which we had subsequently - combining art per se with the "Practical Manifestation". You will note therein that Sheeler had quite a large spread.

I thought that you would be interested in having this dated data.

Happy New Year to all of you.

Sincerely,

\* 1/4/69 - Catalogue sent

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*Pl write a note  
it was rec'd.*

Followup File

November 23, 1968

Mr. Martin E. Petersen  
Curator, Western Painting  
Fine Arts Gallery of San Diego  
Balboa Park, P.O. Box 2107  
San Diego, California 92112

Dear Mr. Petersen:

Now that the Weber Show has ended its tour, I am writing to make certain that my painting entitled THE WINDOW, 1949 is to be delivered to this address.

There are two other items I want to mention: one is regarding the purchase of GURLESQUE by Dr. Vance E. Kondon, and if so, what arrangements have been made? I have been away and our bookkeeper called my attention to a check for the amount of \$1,000.00 (no doubt a deposit) but could not locate the letter that must have come with it.

The other item I had in mind is your letter dated August 22nd which mentions that the press clippings were enclosed. Again, during my absence, a new clerk mislaid a good many papers that arrived and now while we are doing a cleanup job and hope to find the clippings, I hope that if I am not successful you could have photostats made of those in your possession and send us a bill for the work involved.

I find it very painful after so many years of a good reputation to show evidence of non-efficiency. I am sure you will understand, particularly if you have been reading the recent articles about help in New York City.

Sincerely yours,

rise to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.



November 23, 1968

Mrs. Shirley L. Green  
5910 Johnson Avenue  
Washington, D.C. 20034

Dear Mrs. Green:

Since Mrs. Halpert is away at the moment,  
I am answering your letter request of November  
21st in her absence.

Please be advised that Ben Shahn is no longer  
on the roster of The Downtown Gallery and we  
are therefore unable to supply you with the  
color transparency or permission you requested.

Thank you for your inquiry.

Sincerely,

Murray M. Wax  
Secretary to  
Mrs. Edith Gregor Halpert

MMW/me

not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that this information  
may be published 60 years after the date of sale.

November 15, 1968

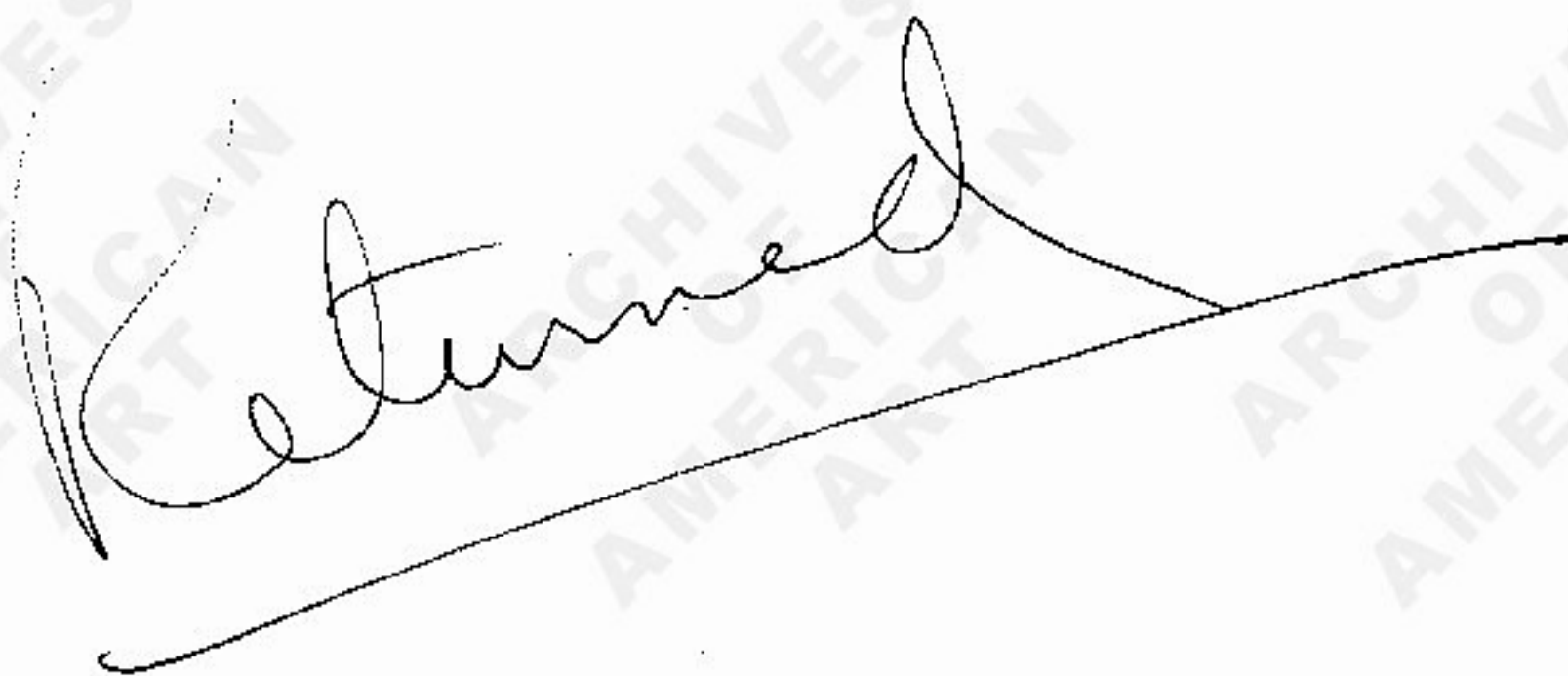
Mr. Sam Hunter  
451 West End Avenue  
New York, New York 10024

Dear Mr. Hunter:

On June 17th, 1967 we loaned you a group of photographs of six (6) works of Stuart Davis; five (5) works of Charles Demuth; two (2) works of Marsden Hartley; and one (1) work of Arthur Dove.

It is now over a year, and we would greatly appreciate the return of these photos as we have many occasions to refer to them here in the Gallery. Your cooperation will be greatly appreciated.

Sincerely,





OPTIONAL FORM NO. 10  
5010-102

UNITED STATES GOVERNMENT

## Memorandum

TO : Mr. Tracy Miller  
The Downtown Gallery

DATE: 11-27-68

FROM : Elisabeth Phillips  
National Collection of Fine Arts, Smithsonian Institution  
Washington, D.C.

SUBJECT: VICTORY by William Zorach, on loan to N.C.F.A.

Photograph requested as per letter 3-1-68.

rior to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F.U.

December 6, 1968

Mr. William Picher  
P.O. Box 9170  
Belvedere, California 94920

Dear Mr. Picher:

As you probably will recall, Mrs. Edith G. Halpert was temporarily away from the office at the time you saw the two William Dove watercolors which you wished to purchase.

We understand that you sent a deposit of \$2,000.00 which we are unable to locate. Won't you please be good enough to stop payment on that check immediately, issuing in its place a check in the amount of \$6,975.00 for total payment, as indicated below, and send it to us with a memo from the Los Angeles County Museum indicating that you have paid to them the 10% museum discount so that we will have all of our records, etc. in order. Following is all of the information relative to the paintings:

Artist: William Dove

Medium	Number	Title	Selling Price
Watercolor	#37/48	APPLE ORCHARD, 1937	\$3,750.00
Watercolor	#41/64	CENTERPORT, X, 1941	\$4,000.00
		Total	\$7,750.00
		Less 10% Museum Discount	- 775.00
			\$6,975.00

Upon receipt of your reply, together with the memo and your check, we will be pleased to arrange for these paintings to be transferred to you.

Thank you for your patience and cooperation in this matter. Mrs. Halpert is returning to the Gallery and we now are also properly staffed and equipped to continue operating.

Sincerely,

Murray M. Wax, Sec'y to  
Mrs. Edith G. Halpert

cc: Mr. Larry Curry



November 21, 1968

Miss Audrey McMahon  
171 West Twelfth Street  
New York, New York 10011

Dear Audrey:

It was good to hear from you and I certainly look forward to your visit.

We have had such bad luck with our help this past year that I have been on the verge of going to an asylum. I have been working 18 hours a day including the entire week, and as soon as I feel better I will have to make a personal search for your pictures which were carefully marked on the cover of the package.

Meanwhile, I should love to see you. Perhaps you can have lunch with me sometime in the near future.

Sincerely yours,

December 15, 1968

Mr. William H. Lane  
Holman Street  
Lunenburg, Massachusetts 01462

Dear Mr. Lane:

Upon receipt of your very generous gift to The Edith Gregor Halpert Foundation, I checked the current valuation of the Charles Sheeler painting entitled AERIAL GYRATIONS, painted in 1953 in the medium of tempera on glass. The size of the work is 7 1/4" wide by 9 3/4" high.

The current valuation of the painting is \$6500.00 and will be much higher after the one-man exhibition of Sheeler's work recently appearing at the Smithsonian Institution (The National Collection of Fine Arts) and subsequently at the Philadelphia Museum and the Whitney Museum, where they will be received with the same great enthusiasm, as we know.

I want to express to you my gratitude once more for this great gift.

Best regards.

Sincerely,

EGH/umw

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.



NIGHT LETTER SENT - 11/20/68

Via Western Union

Since Joy Weber took over the entire  
exhibition please communicate with her  
directly 11 Hartley Road, Great Neck,  
L.I., N.Y.

The Downtown Gallery

November 15, 1968

Mr. Richard Miller  
400 East 59th Street  
Apartment 6E  
New York, New York 10022

Dear Tracy,

It was very thoughtful of you to send me a note to the hospital, and I am writing a letter of thanks accordingly.

I miss you very much and hope you will come in to say hello from time to time.

Best regards,

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



Photos marked 'P' sent  
others named 1/7/19

# THE CORCORAN GALLERY OF ART

WASHINGTON, D. C. 20006

JAMES HARITHAS  
DIRECTOR OF THE GALLERY

638-3211  
AREA CODE 202

sent 39

November 16, 1968

Mr. Geoffrey Clements  
243 East 10 Street  
New York, New York

Dear Mr. Clements:

We should like to order (1) 8x10 black and white glossy photograph of each of the works listed below, in preparation for our forthcoming John Storrs Exhibition. Would you please bill the Gallery directly for these prints, and send the photographs to my attention.

## Sculpture

## Negative No.

stat - 2- P	<u>L'Homme Nu</u>	35" H	✓ 48-245	✓ 48-244	
	<del>Look of the Morning</del> 1938		45-694		check it, verso
	P <u>Abstract Figure</u>		45-694	45-839	note
	P <u>Spinning Forms</u>		45-567		
	P <u>Abstraction. 1939</u>		45-392		
	P <u>Study in Architectural Form</u>		45-569		
	P <u>New York</u>		51-238		
	P <u>La Serrant de Ville</u>		45-697		
	P <u>Winged Horse</u>		45-841		
	P <u>Kate a Tete</u>		45-695		
	P <u>The Mourner</u>		49-746		
	P <u>Study in Form #1</u>		49-748		
	P <u>Study in Form #4</u>		49-749		
	P <u>Study in Form #3</u>		49-750		
	P <u>Plata</u>		45-698		
	P <u>Panel with Black Marble Inlay</u>		45-836		
	P <u>Meditation</u>		45-842		
	P <u>Panel with Mirror Insets</u>		45-696		
	P <u>Seated Woman: Profile</u>		49-751		
	P <u>Spinning Forms</u>		49-751		
	P <u>Form in Space #1</u>		49-747		

POL  
E

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 11, 1968

Mr. Haskell Edelstein  
110 Bleecker Street  
New York, New York 10012

Dear Mr. Edelstein:

I am sorry that we misled you with the number. The number 40 represents our stock record number, which has no association with the size of the edition.

Also, for your information, we no longer represent Ben Shahn and therefore I can give you no further information. In the event I obtain any further information, I will communicate with you accordingly.

\* We have noted the change of your home address and will adjust our records to that effect.

Sincerely,



November 25, 1968

Mrs. Edith G. Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

Thank you for the loan forms. I am enclosing your copy which I have signed in the place of Mr. Craven, since he is presently on a photographic excursion in Mexico.

We have arranged for W. S. Budworth & Son, Inc. to handle the packing and shipping of your loan. They will notify you in advance of the pick-up date which has been tentatively set at December 16 or 17, 1968. I hope that this date is convenient with you.

We are borrowing Kuniyoshi's AMAZING JUGGLER from the Des Moines Art Center and on their loan form they stipulate that we must obtain your permission to reproduce the painting in our catalogue. Will you please consider this letter a formal request for such permission.

We received the yellow copy of your consignment form which states that we are supposed to sign and return to the blue copy. Do you want us to send the yellow copy since we received no blue copy, or should we wait until we receive a blue copy from you?

Sincerely,

S. HODGES

Steve L. Hodges  
Assistant Director

SLH:mzb  
Enclosures

for to publishing information regarding sales transactions, purchasers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 50 years after the date of sale.

F. U.

December 7, 1968

Mr. Henry H. Ploch  
99 Rutgers Place  
Clifton, New Jersey 07013

Dear Mr. Ploch:

We are now prepared to get someone to deliver the Stuart Davis painting together with the additional data which we have obtained for you - a black and white photograph of the painting BABE LA TOUR and a complete copy of the provenance (limited to the material which we had on the reverse side of our photo sheet, and the copy of Mr. Davis' remarks about the Armory Show. As we find additional data relating to the painting we will advise you accordingly.

We may be able to get someone to deliver early next week, but would of course appreciate your check for the deposit (in the amount of \$2,250.00) which is indicated on the invoice which you have together with the information regarding future payments.

We look forward to hearing from you shortly.

Sincerely,

Murray M. Wax  
Secretary to  
Mrs. Edith G. Halpert

*This was paid in full  
\$9,000.00  
12/10/68*

*Did  
he send  
this?*



JEFFERSON GALLERY

1014 NORTH DOHENY DRIVE  
LOS ANGELES, CALIFORNIA  
90069

29 Nov 1968

Dear Edith —

Thought you'd like  
the enclosed clipping for  
your info & records.

A slow start but  
reaction is good. <sup>if</sup>  
of course, quality counts.  
I think Earle is taking  
the "Noted Graduate" by  
Storrs & I've got a  
couple of other dealers going.  
Sold one of my Maureen  
jackets to Dr. Horowitz (he falls)  
who bought the Weber  
"Model" from the Traveling show  
Also Story put together.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dec. 12 1968

Dear Miss Halpert:

We shall deliver East River (Marin) to you from the Baltimore Museum on Thursday, Dec. 19th.

Unless we hear from you, we shall assume this date is acceptable.

Yours truly

T. Ferraro  
Sofia Bros., Inc.  
TR 3-3600

*Please from Betty*





*The Commonwealth of Massachusetts*  
*University of Massachusetts*  
*Amherst 01002*

Dept. of Art

Dec. 4, 1968

Miss Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York

Dear Miss Halpert:

The University has recently acquired a painting by William Harnett and in order to make this known to the general public I am writing an article about it. The painting is hitherto unknown. It is dated: Munich 1881; and it probably compares favorably with Frankenstein's #72. It has a German newspaper on a table along with fruit, glass decanter, etc.

I am wondering whether the Hearnly scrapbook would have any mention of the painting, or anything about Harnett's stay in Munich which would fit into an article. I do not suppose you have a copy of the Thomas Birch Catalogue of 1893; but if you do I would very much like to consult it.

I expect to be in New York in about 10 days. If you can assist me in any way with this matter, I would much appreciate hearing from you soon.

Sincerely yours,

*P. F. Norton*  
Paul F. Norton  
Chairman

not to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

Fu.

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

December 4, 1968

Mr. Roger L. Cosgrove  
Head, Art Department  
University of Connecticut  
Storrs, Connecticut 06268

Dear Mr. Cosgrove:

In a recent letter to you Mrs. Halpert mentioned to you that she would send you the catalogues of the two John Storrs Exhibitions at the Downtown Gallery.

Enclosed you will find these catalogues which we have now located, and we are sure you will find them of interest.

Sincerely,

Murray M. Wax  
Secretary to  
Mrs. Edith G. Halpert

Enc.



November 15, 1968

Mr. Hanne Finsen  
Dept. of Prints & Drawings  
The Royal Museum of Fine Arts  
18 Kastelsvej  
2100 Copenhagen Ø,  
Denmark

Dear Mr. Finsen:

Much as I would like to be of service to you,  
this Gallery no longer serves as agent for  
Ben Shahn and therefore cannot show you any-  
thing produced by the artist.

You will find his prints in many shops through-  
out New York City.

It was so nice to hear from you again, and I  
do hope to see you again on a future trip.

Sincerely,

**SHIRLEY L. GREEN**

5910 Johnson Avenue - Washington, <sup>200</sup>34, D. C. - Empire 5-4142 / 5-4118 / Picture Research

Nov. 21, 1968

Mrs. Halpert  
Downtown Gallery  
465 Park Ave.  
New York, N. Y.

Dear Mrs. Halpert:

I would like to request permission to use a color transparency (if it is available) of a painting from your collection. It is titled "FRENCH OPERA", 1942 by Ben Shahn. It is to be used by the British history magazine called "History of the Twentieth Century" in their issue on the New Deal period. It is published by B.P.C. Publishing Ltd for Purnell.

If it is possible to use this transparency (either 2x2 or <sup>preferably</sup> 4x5), could you send it to them directly, in order to save time. If there are any charges, you could either bill them directly, or send me the bill. The person to send it to is:

Miss Jasmine Gale  
B.P.C. Publishing Ltd.  
St. Giles House - 49/50 Poland St.  
London, W. 1, England

Could you send it AIR MAIL? If the charges are in excess of \$50.00, please inform me before sending.

Thank you for your kind attention.

Sincerely yours,

*Shirley L. Green*  
(Mrs.) Shirley L. Green

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12/17/68

Miss Doherty called  
She is sending  
repro of photo as  
further aid to  
get permission to  
use in book.

mw

Mr. William Kennedy  
December 16, 1968  
Page 2

We greatly appreciate your cooperation in the success of  
the exhibition.

Sincerely yours,

*Muriel B. Christison*

(Mrs.) Muriel B. Christison  
Associate Director

MBC:w

for to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



# MUSEUM OF AFRICAN ART

## FREDERICK DOUGLASS INSTITUTE OF NEGRO ARTS & HISTORY

315-318 A STREET, NORTHEAST, CAPITOL HILL, WASHINGTON, D. C. 20002

LINCOLN 7-0924, LINCOLN 7-7424

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 19, 1968

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Edith:

I was very sorry to have missed your October lecture on Sheeler at the NCPA and to have been so out of touch in the last months--have been extremely busy--but with cumulative good results, I believe.

I hope you are feeling well, taking care of yourself, and that the situation is more in hand at the Gallery.

Enclosed is our latest educational publication, dealing however with history, not art.

With best wishes,

Sincerely,

*Warren*

Warren M. Robbins  
Director

WMR:ntb  
Enclosure

# FORUM GALLERY INC.

1018 Madison Avenue at 79th Street, New York, N. Y. 10021 LEIGH 5-6080

BELLA FISHKO, DIRECTOR

Dec. 4, 1968

Mrs. Edith Halpert  
Downtown Gallery  
Ritz Towers Hotel  
465 Park Avenue  
New York, N. Y.

Dear Edith:

I am glad that I was told you were in despite the sign because I did want to see you in spite of the "sturm and drang". Needless to say, I was distressed by what is going on and especially concerned that an "osses ponim", like my "neighbor", is getting his tentacles into an area so carefully and creatively tended by you.

Of course, it's not hard to understand the magnetism of your collection. The paintings are absolutely marvellous to see after all the junk that is being pulled out of back rooms today for purposes of "striking the iron".

It occurred to me when you said we could have a Sheeler for a show which I am gathering up called "Paintings of Silence" that you might want to exhibit other things which would fall into this theme as well. We are planning to have a Hopper (a very quiet one), Balthus, a very early Italian, Corot -- paintings which catch a very silent mood. If you would like to add from your collection or stock anything of your choice which would express this, I needn't tell you how much the show would be enriched. I am very eager to have the exhibition of first quality. If you wish, we can offer the paintings for sale -- if not, it's all right too. And if you wanted and had the energy to write a paragraph about the American paintings in the exhibition, I would be happy.

The idea of some of your things going to Israel is very moving for me, especially after my

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





## AVNET, INC.

TIME & LIFE BUILDING  
ROCKEFELLER CENTER  
NEW YORK, N. Y. 10020  
CIRCLE 6-5033

CABLE ADDRESS  
AVNETELECT

December 12, 1968

The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Sir:

Mr. Lester Avnet recently purchased a Charles Demuth watercolour and an Elie Nadelman wood sculpture from your gallery. We would appreciate it if you would send us any information you might have as to the background of these works. We are particularly interested in past collections and exhibitions.

The Charles Demuth watercolour is entitled "Flowers and Cucumbers" (c. 1924) and measures 18" x 11½". The Elie Nadelman is called "Circus Girl" executed in 1919 and is made of gessoed wood measuring 34" high.

Thank you very much for your help.

Sincerely yours,

(Mrs.) Joan Wenzel  
Assistant Curator

7

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48823

KRESGE ART CENTER GALLERY

November 26, 1968

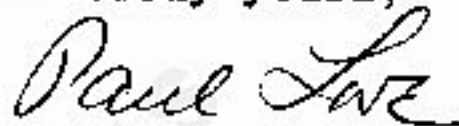
Mrs. Edith MacGregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

On Wednesday, November 27, the Dove works will be returned to you in a Santini box that is like a jigsaw puzzle. I am, of course, keeping the drawing.

Thank you again and I hope that life is now on an even keel.

Sincerely yours,



Paul Love  
Gallery Director

PL/lc

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information can be withheld 60 years after the date of sale.



## Harcourt, Brace & World, Inc.

757 THIRD AVENUE, NEW YORK, NEW YORK 10017 TELEPHONE: 572-5000 CABLE: HARBRACE

November 26, 1968

Miss Edith Gregor Halpert, Director  
The Downtown Gallery, New York  
465 Park Avenue  
New York, New York 10022

Dear Miss Halpert:

We are currently preparing for publication a new high school textbook tentatively entitled Adventures in Values, by Kincheloe and Cook. This English language textbook will be distributed to schools in the United States and Canada.

Among the illustrations we hope to use is a reproduction of Goat's Horn with Blue by Georgia O'Keeffe. We have seen a reproduction of this work credited to The Downtown Gallery in Encyclopedia of Painting (Crown Publishers, New York, 1955). A photostat of this reproduction is enclosed. We hope that you might be able to grant us permission to reproduce this work and to supply us with an original color transparency. Failing that, could you kindly furnish us with the name and address of the present owner?

With regard to transparencies, we would prefer to reproduce from original color transparencies, 4 x 5 or larger, but if you have only a duplicate transparency, we would like to see it. We seldom can use mass produced 35mm duplicate color slides made for public sale but we might be able to use an original 35mm Kodachrome. If you do not have transparencies available, would you be agreeable to having our photographer make the transparency for us?

To reproduce the work to best advantage, we should have the Kodak Gray Scale and Kodak Color Control Patches photographed on the transparency with each work of art, and in the same lighting.

In order to caption properly the illustration in our book, we would appreciate receiving the following information: the date and exact size of the work of art, the media, the correct title, and the credit line you wish to be used.

We look forward to hearing from you at your earliest convenience. Thank you for your assistance.

Sincerely yours,

*Martha Young*  
Martha Young, Designer  
School Production

MY:gmw  
Enclosure

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B

**THE BALTIMORE MUSEUM OF ART**  
WYMAN PARK BALTIMORE MARYLAND 21218

December 12, 1968

Dear Mrs. Halpert:

No success in a museum is ever unshared, and ours must be with you for the achievement of our exhibition **EARLY AND LATE WORKS BY EUROPEAN AND AMERICAN ARTISTS** to which you so generously lent and supported in every way.

I am writing to extend official thanks on behalf of the Board of Trustees and also to express to you my personal gratitude, and to tell you how much it has meant to Gertrude Rosenthal to be able to cap her career with such a splendid exhibition.

As for the show itself, it not only provoked an unexpectedly warm response among scholars and in the various public media, but the cross-section of visitors has been most remarkable. In the brief duration of the show 56,000 people came to see it, and on weekends at a rate over 850 an hour. The limits of the exhibition seem not to have been tested but rather the show tested the capacities of its audience and every man appears to have taken away more than he brought.

There have been reams of comment and I enclose a Xerox sheet with a few examples.

The catalogue edition is practically exhausted, but a hard-bound edition is now going on sale across the country and we expect this issue also to go out of print soon - a signal indication of the good response.

But, above all, I thank you for your part in this whole undertaking!

Sincerely,



Charles Parkhurst  
Director

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person who died 60 years after the date of sale.



BAM HUNTER  
451 WEST END AVENUE  
NEW YORK, N. Y. 10024

November 25, 1968

Dear Edith:

I have been travelling a great deal or I would have responded immediately to your note, which is based on a number of misunderstandings.

I am planning to use the photographs you kindly made available in my book, "Modern American Painting and Sculpture," although I just haven't had the time to send out all the formal permission requests yet, including your own.

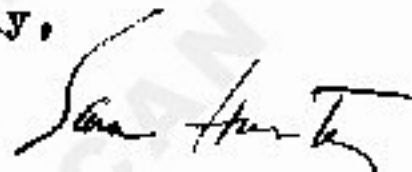
Naturally, my use of them depends on your permission, in the case of those representing works you still own; in other cases, I wouldn't consider reproducing them without their current owners' permissions, too. I would be glad to pay you for the photographs, and bill my publisher, Harry Abrams, if you will send me an official bill.

Finally, while I may have been somewhat remiss in advising you of the state of the book and its reproductions etc., I am not quite the monster your curt note makes me out to be. I borrowed them this June, not in 1967!

I hope you are thriving. I certainly do appreciate your cooperation and help, and would be sorry to lose it at this point, when the book is reaching final form, both as to text and illustrations.

Best wishes,

Sincerely,



or to publishing information regarding sales transactions, artists are responsible for obtaining written permission in both artist and publisher involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.



Post Office Box 917,  
Belvedere, California 94920  
December 9, 1968

Mr. Murray M. Wax,  
Downtown Gallery,  
465 Park Avenue,  
New York, N.Y. 10022

Dear Mr. Wax:

I did not see the Dove watercolors in Los Angeles; I saw them in San Francisco and sent a check for \$2,000 on July 17 as a deposit on the pictures. No acknowledgment was made of the check or my letter. After several letters which remained unanswered and a few talks on the phone with Mrs. Bawa, I sent my check No. 5735 on October 24, 1968 in the amount of \$4,975. I also gave the de Young Museum Society, of which I am treasurer, securities worth more than the \$775 commission involved. Mrs. Detert, the society's president sent you notification of this gift.

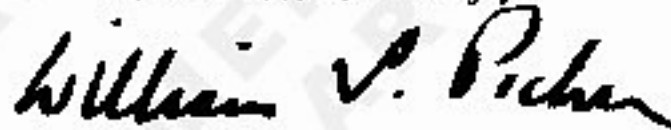
There ought, actually, to be rather a large file on this simple transaction; it seems incredible to me that you could have lost all of my letters, two large checks and the letter from the society.

The reason I am so calm is that the watercolors in question are hanging on my wall. Mr. Curry, after talking to New York about them more than once, after receiving verbal permission to send them on, and after satisfying himself that I had indeed performed my part of the bargain, shipped them to me here last week.

I have now stopped payment on the two checks I sent you. I would very much appreciate your looking thoroughly through your files and office in an effort to find the two checks. I will send you another check for \$6,975 after I have received my bank statement. If you find the checks, please return them to me, having torn off the signatures.

I am glad to hear that Mrs. Halpert is feeling better.

Yours sincerely,



William S. Picher

cc: Mr. Larry Curry

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



GINN AND COMPANY

STATLER BUILDING, BOSTON MASSACHUSETTS 02117

December 10, 1968

Mrs. Halpert  
Permissions  
The Downtown Gallery  
465 Park Avenue  
New York  
New York

Dear Mrs. Halpert:

I have written to you several times concerning our use in Cline: Spectrum, Book 4, of one of your paintings, Marin's "Seascape Fantasy, Maine" painted in 1944. Are there any forms to be filled out? We will be glad to pay any fee involved.

We will be using this in black and white and will give a credit line, The Downtown Gallery.

Thank you so much for your help. It is very much appreciated.

Sincerely,

*Louise A. Doherty*

Louise A. Doherty  
Art Editor  
High School Graphics Department

LAD

November 30, 1968

Cirker's Hayes Storage  
Warehouse, Inc.  
305 East 61st Street  
New York, New York 10021

Gentlemen:

This is to advise you that under no circumstances may anyone unaccompanied by myself enter the storage spaces listed below which contain our property: -

Lot 394 - Room 517  
Lot 597 - Room 444  
Lot 8950 - Room 448  
Lot 9094 - Room 440. }

If at any time I have to remove an item, I will do so personally.

This will also serve to void any names which may have been given to you previously, other than mine. I have very important reasons for this decision and request.

Will you please advise your Check-In Department about this important change effective immediately.

Will you also please be good enough to sign a copy of this letter which is enclosed for that purpose and return it to me in the enclosed self-addressed envelope.

Thank you.

Sincerely,

Edith Gregor Halpert

Enc.

\* P.S. And the other room for which we have no key

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

F Hayes



due to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
substantiated after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

HENRY MEDVIN 20 Ridgewood Drive, Livingston, N. J. 07039 201-982-4542

Gentlemen:

Please send me your current catalog, and place my name  
on your mailing list.

Thank you,

Henry Medvin

*Pink ex*  
*Added to*  
*pink file*